

DISCORDER

DEDICATED TO THE MEMORY OF LEN MORGAN JUNE 1993

FREE

THOUGH

IDLE THOUGHTS

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Tsunami
Deep End

It's about time! Swimming pools nationwide are filling up and everyone's kicking off their shoes in readiness for summer and Tsunami's first full-length album, *Deep End*.
LP/CS/CD



Fugazi
In On The Kill Taker
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Bad Religion
Recipe for Hate
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Smugglers
In The Hall Of Fame
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CD



Bum
Wanna Smash Sensation!
Bum spit out songs in the plenty-fast, brutally-loud category, though they occasionally ease back a bit for a majestic Mott The Hoople-ish anthem. Produced by Kurt Bloch (Fastbacks, Tad...).
CD

Bum and Smugglers – two new members of the CARGO family on Pop Llama.



Reverend Horton Heat
The Full-Custom Gospel of the Reverend Horton Heat
LP/CS/CD



Sebadoh
Bubble & Scrape
LP/CS/CD



Phleg Camp
Ya'red Fair Scratch
CD



Bliss
Grafted to an Elbow
CS/CD

DISCORDER

JUNE 1993 · ISSUE #125

"Mark, here's the spec.s for the mast-head. Wish you were here. Love, Paul."
— the beauty of fax machines.

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COVER

Jason McLean thoughtfully created the cover as a visual testament to Len Morgan.

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Deadline for ads and submissions is the 15th of every month. If you don't have it in by then...you lose. Send all submissions to the address at the bottom of this page, now!

everything = carrots.

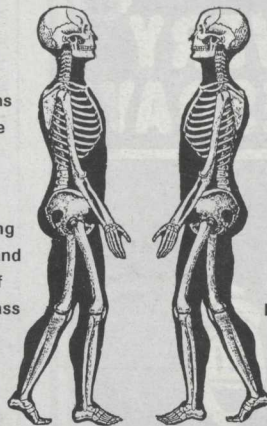
CTR 101.9 FM is 1800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're also on all major cable systems in the Lower Mainland except Shaw in White Rock.

Discorder is 40 pages of bullshit, otherwise known as opinionated takes from the music world, put together by an overworked and underpaid staff of elitist snots who think they know everything and anything about everything you don't...and have the right to tell you about it. We'll also tell you the meaning of "alternative" which we have hermetically sealed in an empty chocolate Quik™ can...for a tidy sum and your firstborn.

Office hours for CTR, Mobile Sound, and Discorder are Monday-Friday, 9-5. Call CTR by line @ (604) 822-CTRA, our offices @ 822-3017, our news + sports @ 222-2487, fax us c/o CTR @ (604) 822-9364, or write: Discorder, #233-6136, 505 Boulevard, Vancouver, BC, CANADA V6T 1Z1

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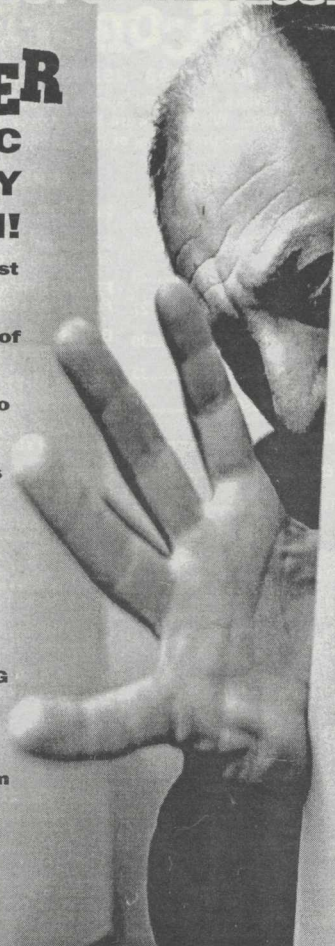
TIME TO COME OUT OF THE CLOSET!

IT'S

DISCORDER

**LOCAL MUSIC
DIRECTORY
TIME AGAIN!**

The July issue will play host to the second annual Directory - a compendium of contact numbers and addresses of the folks who are making noise these days... and the businesses who support their artistic endeavours. It's FREE to place your listing, but to ensure that you and your band or business are included, **GET THAT LISTING IN NOW!** The deadline for entries is June 15, 1993... use the handy clip-out form below or pick up a form from one of several cool locations around town... and tell a friend!



YOU ARE A (check one, please): ☐ BAND/MUSICIAN ☐ PROMOTER ☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE ☐ MANAGER/AGENT ☐ STUDIO ☐ OTHER (please elaborate: _____)

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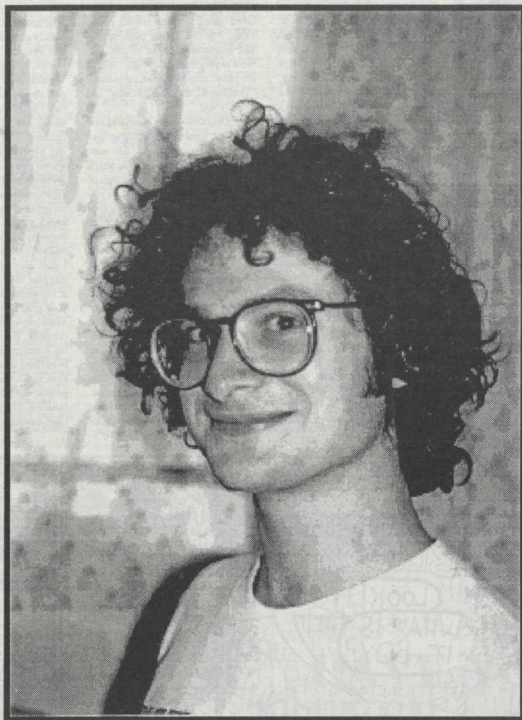
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mail: #233-6138 SUB Boulevard, Vancouver, BC CANADA V6T 1Z1 fax: (604)822-9364

LEN MORGAN



May 17, 1966 — April 30, 1993

Len Morgan died in Thailand on April 30. He drowned after his motorcycle crashed, throwing him into a canal. In 1978, twelve year old Len founded *Idle Thoughts*, a pre-*Discorder* era punk 'zine. He later became an occasional contributor to these same pages—you may remember an article Len did in 1991 on Thai pop music.

Through the years, Len played bass, various wind instruments, and sang in a number of bands: most notably Ominous Cinema, Oversoul Seven, the Sissy Boys, Twerdocleb and Kreviss. Len knew a hell of a lot of people. The number of great stories they could tell about Len would fill more than a few *Discorders*. Lenny was loved. Lenny was a cool guy. We miss him.

Discography

Ominous Cinema "Stand in the Sun" (Track on *Undergrowth 85* compilation cassette)

Oversoul Seven – *Fool Revelation* EP, 1987 (Edge)

Oversoul Seven – self-titled LP, 1988 (Edge)

Twerdocleb – *GNAT* EP, 1992 (Scratch)

Forthcoming **Twerdocleb 7"** and **Kreviss** EP, later this year

Life With The Family Envy

Here we stand, nose in hand, turn your face to the wall, and proceed to take turns writing what we're saying. I, Toby Enndye say to S. "Showboat" Tarr, that no one lives with style now-a-days. (He kindly clarifies by me using the expression "now-a-days.") In the past, one stylish river, to name but one organ, was Vito Sackville-West. She wrote in a turret, had masses of money and nothing better to do but fill her life with drama, passion, and tragedy. Roughness, she made smooth with privilege and wealth says "Showboat". We really feel sorry for you, Vito Vita. We have a series of events that into one non-event by a book and a movie, a doomed marriage, and a struggle with sexuality trivialized by making it public.

Now that our stylists are move stars and super-models it's difficult to spend a lot of money unostentatiously. Perhaps a way of living in style is to do it subtly, as near to invisibility as possible. Think of Eva, as opposed to Zsa Zsa, and the Hepburns (Kate and Audrey) and how well they dealt with the pressures of wealth. Says Toby: It's possible to live stylishly with no money at all like the whining, gauging, back-biting, jealous, unreliable phallux-worshipping D.J. Lawrence and wife, Frieda. Everyone knew they were poor because Lawrence wrote begging letters to tell them so. Everyone knew they were stylish because Lawrence wrote Today Vita and David Herbert would be media monsters (I see David as another Michael Jackson figure: protecting and denying his sexuality in the same breath).

So, the new secret to style today must be a swing toward total obscurity, which I will now officially call "The New Obscurity." A modern example typifying The New Obscurity would be, um, well, Orson Welles will hardly do, we've had the Hepburns... people now know too much about Shakespeare and Dracula... Let's see Got one! What do we know about the private life of Bobby Orr? He was famous and wealthy. Over every detail hangs a curtain of circumspection! According to the Georgia Straight, Bobby Orr became reclusive because he felt smothered. Mr. Orr is a Canadian, therefore in the vanguard of the New Obscurity Movement.

Other countries struggle with fame. In Canada, some are born obscure, some become obscure, and some have obscurity thrust upon them, down their throats (smother-y!) and up their bums, villy-nilly. The most famous Canadian is the most obscure person ever created: Mr. Rich Little, a frequent guest on talk-shows, is invited to be everyone but himself. So, to be S. "Showboat" Tarr, style is not the icing on the cake. Is it the cake? The plate? The guests at the party? Or how you live after they've gone home? What is cake, anyway? Cake is this: 2 1/4 cups flour 2 1/4 tsp baking powder 4 tsp salt 8 tbsp butter 1 cup sugar 2 eggs 3/4 cup milk oven 375 for 20 min.

Toby Enndye & S. "Showboat" Tarr

Well, as much as I would like to rant this month about what's been bothering me lately, namely the huge cock-fight (commonly known as moshing) that recent concerts have turned into, I figured I'd save my wind for next month's rail—or maybe for some poor, unsuspecting lout who wants to sit beside me on the bus after the 37 sleepless hours that I've spent in front of this fucking monitor in a vain attempt to get this thing to the printers beneath the deadline.

"Nice tie."

"Thanks, my son picked it out for me before he was old enough to actually acquire taste."

"Yeah, it kinda looks like he used it for a bit too."

"Fuck you, I said falling back into sleep, using my unaccommodating travel acquaintance's shoulder as the pillow I would drool onto as I quickly reached REM."

THE WRECK OF RADIO T.Y.

On April 9, 1993, at approximately 0200 hours, the ship of fools known as "Radio Transubstantiation Yea!" capsized off the coast of Europa. So glorious was the wreck I didn't realize until a week later that I was underwater. Captain Nero! am, fool of all fools, total NihilistZz, mad, and bad!!! Yes, "Radio T.Y.," that once proud, mighty vessel that

sailed the CTR airwaves every alternate Thursday (11 P.M. to 2 A.M.), that bastion of bastards, that gallant galleon that forward dipped its proud into the most potent positions, the most rancid acid, and raised herself once and again out of the deepest mire with a hail of cannonfire, once, twice, then thrice, and Christ! What him fall from Heaven above and land prone and ready to be re-crucified on our deck which is now but a wreck. Oh heck, oh hell, what that smell? 'Tis a rat! A rat, responsible for the wreck of "Radio T.Y.," sole reason for the four show suspension of "Radio T.Y.," One complainer, one caller, one coward who knew how to holler. Bolshy yarbles to thee and thine.

"What, but what, could've happened so, so terrible?" you might be asking yourself, nit about now. Well, but well, in the wee hours of April 9, 1993 "Radio T.Y." performed an on-air x-periment, a survey if U wilt, of what it was the masses were thinking on that night. To perform the x-periment we needed some masses, so I made like the Pied Piper and started gathering strangers from all around the Student Union Building. Meanwhile, Wild E Coyote was at the helm of "Radio T.Y.," swinging the boom and dropping

the bass and keeping on the lookout for flying purple-assed balloons. I had, after 10 minutes, gathered 10 people with the help of Andrew Friesen, who shall remain nameless. One by one they grew stranger and stranger, curiousest and curiousest, so I herded them upstairs to CTR and corralled them into the record room. There I turned on the mickies and like magic they began to talk into them saying such things like "Where the party, man," "Whose cat is that?" "That no cat," "Is a dog you wog?" and it really was.

Out of the corner of my eye I saw the phone's red light scintillate. I saw the caller on the line. But alas, 'twas no caller, but a surprise attack from some moron with a bad case of Turrette's syndrome. Not that all victims of Turrette's syndrome are morons (that wouldn't be very p.c. of me), just that this one was. If I had Turrette's syndrome I'd say things like "Why is your mother so goddamn Swedish? Every morning I have to push her naked body off of me and pull her goddamn blond hair out of the goddamn drain before we both drown in pig blood." No, this clack was spouting off the old clichés like "Hey, are you all fags? Fags? Are you all. Hey motherf**kers? 777*0!oh, curses! Hey, that chik U gaught that, dos she have larg breasts? How large are they? Where am I? Me, a prick?

No, U, prick, me, naught."

At first I thought he was brilliant with such a moving performance for an ignorant moron. But onward he ranted with the same sick script, and I let him. For the longer he went on the more my suspicions were being confirmed: the species *Ignorantus Moronius* was not completely extinct!! "Fag fag" he ranted like a broken Pat Buchanan sings! record. We waited for a point like "Personally, I don't think homosexuals should be allowed in the military," or something we could debate about, but "Fag this fag that" he continued! So brilliant in simplicity, like a baby booming forth from the womb and screaming incoherently. "Where the f**k am I? Who the Hell are you people? Get your freedom off my ass!" I couldn't bare to ignore such a surging fountain of stupidity; stupidity like crude oil, like sewage raw and unrefined. Tried to educate. I did! Hey, you can't go around slapping 10% of the population. Start at something lower, like 2%, and set your goal of total misanthropy for when you're old and got a right to be cranking. Hatred, like love, is nothing to rush into. And anybody who's been there knows that true romantic love is all that matters and what people do for kicks is their own business. The idea of Al and Tipper Gore having intricate affairs with me

but I'd let them into my clubhouse if they paid the membership fee and could sing the words to the "Dominator Glitch Relapse" without missing a beat.

Yet the power(s) that be at CTR think it's just to punish "Radio T.Y." for the sins of our callers when it's not even Easter. What's justice to CTR just in to Radio T.Y. It seems that a week after the April 9th show CTR received one complaint from someone quite distraught over the use of the word "fag" on the show. If you are that person I suggest you first figure out who your enemy is before you fire. One complaint cost "Radio T.Y." four shows. We gave 100 callers their rightful freedom of speech that night, no matter how degenerate they were. If you felt that you had something intelligent to say, "Radio T.Y." was your stage and we would've stepped back from the mickies. Instead, we got calls from people like Blo Job Bob and Bobcat Goldthwait copycats. Where were YOU? Behind our backs is a bad place to be, there's a lot of nasty people standing in line there already, like CTR. And behind CTR's back are even more backstabbers who steal CD players and turntables and, well, it just gets very crowded there. It's just best to do your business up front, with all your faces facing forward where I



Brought to you by the creator of Bound and Gagged (Caliber Press/Iconograft), Michael Aushenker Order by phone @ 313-455-3599.

can see them, please.

However, here we are, Captain Nero and Wild E Coyote, with our band of half odd airy nymphs, hairy monsters and hordes of purple-assed baboons ready to cackling in to other shows for our bi-weekly fix of on-air time until our four show suspension is up. In the meantime, I guess we got some thinking to do, as our program director put it. It's a shame too because I was planning to enter a contest till the end of June.

If there was a God up in the sky we would've at least been given the chance to go on the air and apologize to the masses for the ignorance of the masses (Little being the middle man). But I guess we "need the time to think." So I have thought of some solutions to our social sickness, similar to an H.G. Wells scenario with a masochist twist where we attack ourselves from outer space: black man fighting with white man against a different black man and white man, straight man with straight man fighting another straight man and straight man, until we all realize we're all fighting for the same thing—to stay alive. Slowly that glorious day will arrive when hate walks off in its minds, hand-in-hand with love, and leaves us emotionally naked all taking special drugs to enhance our political correctness while we practice our gender-nurtured speech, which is no longer free but who cares because we all share the wealth anyway. That proud day when the Thing of France, that asexual thing, says with pride, "Off with it's head!" and then provides it with amnesty. Once that p.e. drug kicks in all telling us eyes back in us tasty, screaming for health care reform and the induction of Beelzebub into the Mickey Mouse Club because, hey, if he can pass the physical he's got every right. Even if he can't fit those ears over his horns.

I bled for U CTR, literally, in the first minute of the first day of 1993 with Beethoven's "Ode to Joy" blasting into onto the airwaves as shards of wine bottle glass flew forth from the hammer's strike, here and there and everywhere! And into my left hand's middle rooker. Still "Radio T.Y." broadcasted! Hallelujah!! So where's my purple heart? Maybe we should just go to CBS with Letterman, they're offering us some big money. Really, they are, a \$10 membership fee instead of the \$20 CTR charges us.

Until then beware beware, on June 17 we're back on the air, 11 P.M. to 2 A.M., "Radio Transubstantiation Yes!!" CTR will be ours in a fortnight.

By Baljeet Rai a.k.a. KapitoN Nero

\$20 is a small price to pay to offend as many people as you like, isn't it? If it was up to me you would not be broadcasting again, ever!

WATTS UP DOC

Airhead
regarding review in may issue of the new FIREHOSE disc

who is this Emma Lauder she thinks she can dismiss the latest blast from FIREHOSE & without saying a thing directly related to the music she has chosen to slag a little nervous about getting wet I guess but still

willing to dry us out with a limited imagination

a quick review of your admitted qualifications as to why you didn't like it you were overwhelmed by the attention upon one would normally use for riving & you have never really listened to FIREHOSE/minute/eds school choir

I don't mean to infer that everything they have done is good only that firehose is not the spin doctors nor not even remotely

you either did not listen to the disc or do not listen or perhaps its true use is that finishing school out at a point gray please explain but please a little more imagination than the usual sentence of writing for disorder for those who complain I did my time at CTR in 85 and it was clubby even then in the courage mongering of the front running reactionary for the position of pmkism scramble what are you afraid of (I can hear them at the arms as they mumble over their drinks about the reaction having been so opsy)

nothing is said about the music instead there are extraneous references to yourself you want to show us how hip you are with your post modern collusions but you and your review get washed away in irrelevant and hey it aint poignant

there is enough being said out there without you wasting space/time I just tell us why you don't like it you listen to these things longer than it took to right off this review then keep your cluck as of the way of the trucks

I urge all to dismiss said review if you have already missed down to the t.p on the 27th and feel the thunderboom still get wet its summer

rick read

Who the fuck asked you?

YIN & WANG

Dearest Discorder,

Here is my \$15 cash for subscription plus \$2 for the hell of it, just cuz the price to pay for such a valid & extensive means of entertainment should not be priced so meazily, insignificant. You sere's \$17 instead! Hey, & that's not just generous! You guys fully deserve the \$2 extra. I'll be writing to Airhead someday when I find time to bitch, elaborate on my creativity or kiss ass for now, I just wanted to show in this quick appreciation for brightening my weekend fun rides to Vancouver & hope you except the junk in I'm futerely sending in. Anyway you guys are in need of some extra cash, let me know.

Dawne Schabier
Coquitlam, B.C.

P.S. Do you ever wonder if some of the people that write in, fully plan out what they're going to say & how? How to seem more alternative? More anti-alternative? More opinionative? I say, just flow & keep the torch alive. Be true to yourself & you will never fail. Keep on rocking in a free world. Bonus zine, bonus radio station. Love ya guys.

I'm calling about your son
Grower...his ski trip's over. (hint, hint)

Dear Airhead

Today is April 6th. I just received the March *Discorder* which was postmarked March 12. Why do you wait two weeks into the month before you send them out? Why does it take over three weeks to get here?

Perhaps you could offer a "first class" subscription option for a few dollars more...or better yet, mail them from America, the country where "Postal Service" is not an oxymoron. Besides, your driver could buy a carton of smokes, a bottle of Rye, and a tank of gas on the way back...

An impatient New Yorker
Paul Guzyk
New York, NY

Listen, pal, we don't need you to tell us about our postal system, especially when President Clinton's tax hikes are going to fuck you up a lot more than all of you naive americans want to believe. Being from a country with a far from desirable crime rate, deficit, military expenditure and social welfare system, I think you got a lot more to worry about than your fucking mail.

IT'S NOT THE MEAT THAT MATTERS

Dear Airhead,

Do you think Superconductor would play at my house completely naked (except for toques) if I offered them an all-you-can-eat salad bar? Just wondering...

Love,
Someone Without Eyebrows

Well, you'd have had us with our pants down around our ankles 'til we found out you had no eyebrows. So...absolutely not. I must add that an unlimited deli tray with an abundant assortment of fruit spreads and cheeses, coupled with a bottle of cheap, dry red wine would sweeten the deal somewhat.

Furthermore...would you come to all our houses, individually, and cook for us, naked, nine meals to exact specifications?
El Cadaver,
Superconductor

Dear Airhead

Thurston Moore is God. Sonic youth rules the World. I love to listen to them naked and eat jello (green).

Love,
Miss Mentally Challenged

P.S. I hope you get your stolen stuff back. That Sucks.

Presumably, Miss Challenged, you are not keeping up with your music trade readings. Had you been, you would have been shocked to learn, as I was when Kim awoke me bearing the discomforting news, that I am no longer God. Shin has declared that I Macis is now God...but I'm not mad. He's a good friend of mine and he's worked pretty hard for it. Shit, even we didn't get to play on Late Night so I guess I should've seen it coming. Anyway, I'm gonna be a dad soon & I'm gonna have to start working on this "role model to your son" crap that Kim is always bitchin' about. Actually, I'm glad I'm gettin' out now...I'd hate to be in the same shoes as someone like Kobalt.

Thurston Moore,
Sonic Youth

Dear Discorder,

I'd just like to vent my spleen & have someone agree with me.

I saw the Dinosaur gig Sunday. I was first in, and there was J. using the phone.

I really dig Dinosaur so, without really thinking about it, (but knowing he'd probably think it was flaky) I asked for an autograph.

Without saying a word, and holding the pen like it was a disease, he scrawled "J" and looked at me like I owed him money.

Now I apologized for the inconvenience, thanked him & got out of his way - all of 5 seconds.

I want to know why this is so repulsive.

Some may feel its another way to push bands onto a distanced, rocketstar pedestal.

Autograph seekers are into getting a piece of their idols getting a piece of fame or something. Dehumanizing them or something I don't know.

After I got the autograph, I thought about it - & the reason I did it was the closest thing to what I really wanted to do which was have a conversation for an hour, and also, I can keep this signature to help bring back memories of the show and Sunday April 25/93 Vancouver.

That's not so bad, is it?

D.J. October

refer to above letter.

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Thank you in advance for your

valuable time.

Sincerely,

Ray Pierce

4th Corner Communications

Bellingham, WA

Dear Mr. Pierce,

Thank you for the interest in working with *Discorder Magazine* but, actually, all we really need is a wake-up call.

"Note: All 'Airhead' letters are published as they are received. So, if the grammar is bad and they read like a piece of shit it's the fault of the writer, not ours.

DISCORDER asks...

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Discorder Magazine is currently looking for a dynamic and self-motivated individual to fill the position of Advertising Representative. The successful applicant will have good communication and interpersonal skills, knowledge of and appreciation for the magazine, some proficiency in graphic arts and/or desktop publishing, and yes; previous sales experience would be an asset. Deadline for applications is June 30.

Interested individuals should send a resume and covering letter to:
Discorder Magazine, Attn: Linda Scholten,
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For more information, please call Linda at (604) 822-3017.

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Of someone's perverted sin
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Lonely, desiring a monkey
and drunk on Gin

We have come to accept
That HIV
Is not secluded to
Faggots, drug addicts or an
African monkey
But that it can affect anyone
Including you or me

As my thoughts grow
slowly
And take shape
Like the fruit of the vine
Growing into a grape
I wonder what kind of
human being
Would have sex with an
ape?

Dave Guglielmini

TERMITES

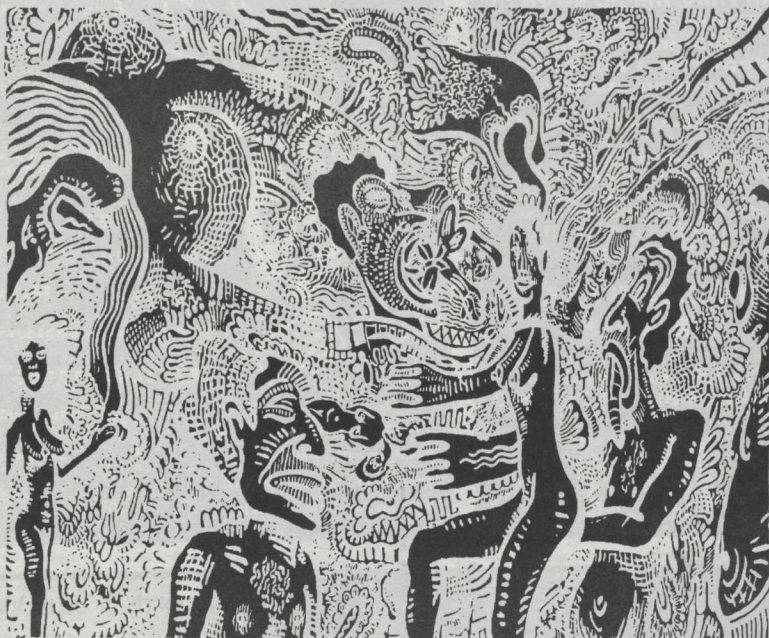
You call me names
Slut, Bitch, Whore.

Tell me to pretend
You are someone
I hate
So I'll hit you

You want me bestial
So you can get off.
Well fuck you.
I hate you so much,
I kiss you instead.
You make me nothing
So you can get off.
Fuck you.
Fuck your "therapy".
Fuck your bad childhood.

We smoke cigarettes
afterward.
I shake.
I can't even see you.
Your secrets are too ugly,
And they make me blind.
Your secrets come at me
Like termites, searching
The crying wood of my
heart.

Isabella Legosi Mori



Havana, 1958

The mid-morning sun was coming brightly through the window of Hemmingway's study in the Havana suburb of San Francisco de Paulo. He sat across from me in a folding metal chair, dressed in a long white Cuban shirt, faded khaki shorts, and a well worn pair of sandals. I sat in a similar metal chair, holding a micro-cassette recorder towards him with my right hand, and sweating profusely in my Gianni Versace suit, as I asked him questions.

"I was in the net recently and I read somewhere that you and Fitzgerald were quite close in the twenties, and that you often swam naked together in the afternoons, after you both had finished writing."

"Yes, we did do that."

"I also read that Fitzgerald was quite insecure about the size of his penis, even though yours was considerably smaller than his. Was this true?"

He looked at me for a minute, and then he stood up and pulled down his shorts. His penis was about the same size as mine. Then he grinned at me, pulled his shorts back up, and said, "Now you can go look at Fitzgerald's."

I walked back to my hotel room, smiling, thinking about Fitzgerald and Hemmingway sucking each other off. That night I slept fitfully in the heat. I had planned to jack back to the V early the next morning, but I awoke with a Cuban woman lying on top of me. It was the same woman I had bailed the night before.

"Good morning, Mother," I said.

"Good morning," she said, and then she smiled, and kissed me on the mouth.

I pulled her dress up around her waist and tried to spread her legs apart.

"Remember when I was a little boy?" I said.

She smiled again, and shook her head.

I put my left hand between her legs, and she laughed.

"That is a private place, reserved only for your father," she said.

"I'm my own father," I said, and decided to stay in Havana, 1958, for a few more hours.

—from the files of G.D. Eng

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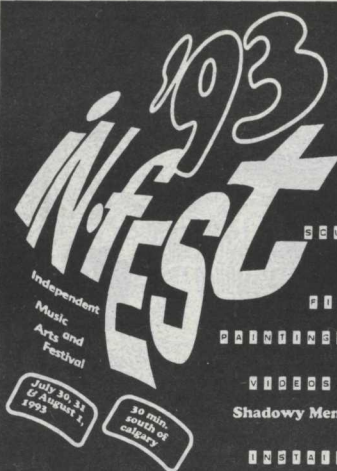
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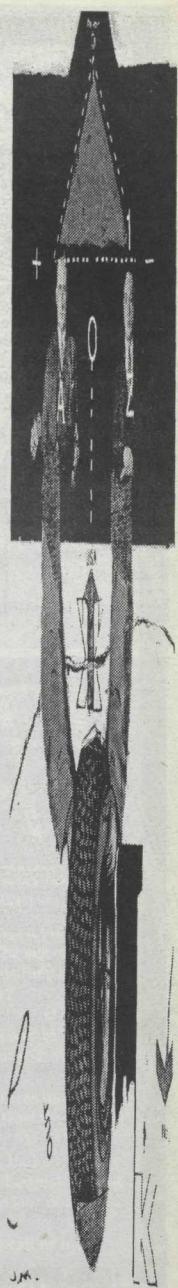
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Torje Haakonsen-Norway-winner

high you could smell it. Much to the delight of Joel Gomez, Sennison's snowboard company stickers were advertised over almost every female's breasts thanks to Roach and Palmer. These guys were so forward and blatant it was amusing.

At 2:00 AM we drove Roach and Salansnek back to Los Chamos. About an hour later the phone rang. It was Raquet. He was in jail on a drinking & driving charge. I ended up crashing on Palmer's floor and had a whopping one hour sleep.

Saturday 24: morning came, we had a couple of grovals and hopped on the gondola back up the mountain. Although tired, we were looking forward to the day's events. Needless to say, not everyone made it: Chris Roach didn't bother to



Jimi Scott-2nd pro

Thursday 22: Clucking Bob and Arthur (that'd be our boards) in Dunkley (our car) we raced up to Whistler. There was no way we were missing the action of The Classic. Peeling into the general store at Britania for a pit stop was our first introduction to the world of the pro rider. We bumped into Chris Roach, Joel Gomez and a whole slew of players from Tahoe and didn't actually we didn't know it until we picked up a hitchhiker who picked out us.

Friday, 23: Today we headed up the mountain to catch a few runs before the competition the following day. We had a few good runs and saw some excellent boarders who were up for the comp. Svea ended up riding down the gondola with Roach, Shawn, Palmer and Noah Salansnek while I drooled from in front. You have to understand, we've admired, or did admire, these boarders for a long time and this was our first time to meet and see them board. As we soon found out our expectations were a tad bit high.



Dave Craig

get up, Noah decided to go skating, and Raquet was probably still locked up. Today the pros were on the half-pipe and the amateurs were on the boarder cross. Carol and I decided to watch the pipe comp.

Taking our places a foot away from the first hit we settled in to watch the action and shoot some pictures. Although the sky was grey and depressing, the excitement of the competition filled the air. Around 10:30 the competition began, alternating between ladies' and men's events. The preliminary rides were quite cautious and conservative, overall, as no one wanted to screw up, but amusing also as many of the riders didn't seem to be worried about the comp.

The final jam was the complete opposite, the finalists were going all out aggressive. With a background of adrenaline-pumped tunes, and commentary by Dano Pendygra, the pros shredded the pipe with incredible airs and stylish manœuvres. Half-cabs, fakies, 360s, 740s, and 900s were all delivered. Terje Haakonsen, a Burton rider from Norway, and Jimi Scott, a Lamar rider from the U.S.A., dominated the final by cranking the biggest airs and the most difficult of tricks. Janna Meyan and Michelle Taggart of the

U.S. were incredibly aggressive and talented female riders who dominated the ladies comp. Meanwhile, the amateurs were dueling it out on the boarder cross.

Saturday night, because the party at the Border cantina was full by the time we got there, we paid a visit to Tommy's pub. Carol got lost somehow

and we ended up on Palmer's floor again. Sunday 25: Getting up was even harder this morning. It was a miracle that we even made it up the mountain. The weather was the only thing shittier than how we felt and being the crazy geeks that we are we volunteered to be the finish line judges for the pro boarder cross.

Instead of the usual slalom event in other competitions, the Westbeach Classic offers the more challenging, exciting, and entertaining Boarder Cross event. Like a moto-cross, the Boarder Cross is a series of hairpin turns and jumps that sends the heads of riders down the mountain for about 200 meters. Each heat consists of 2-6 riders with the top two competitors moving into the next round, and the top six competing in the finals.

Even fewer riders showed up this morning, due to their conditions, and the weather. Despite the very limited visibility, the race was still awesome. In the semi-final, Ian Monte completely lost control on the last turn and flew over the lip in a very amusing bail. The women's races were equally as good and dangerous, despite the fact that they didn't seem up for the race. In the final, one girl bailed and another's board caught her head. OUCH!

During the few sleepless nights of the competition, we had the opportunity of meeting a few of the pro riders. Chris Roach is one of them. Chris rides for Santa Cruz and lives with his brother Monte at their father's place in Lake Tahoe, Calif. Chris, who had always skated, began boarding about 5 or 6 years ago. He got his older brother into it, and the two of them have a definite skate-influenced style. Riding with the Tahoe Brothers, competing, travelling, and being a ravid player virtually consumes his whole life. Around the Chris, he had the typical "I am a snot-assed pro, mightier than thou, go fuck yourself" attitude. By

Cadillac-tattooed body. Raw aggression poured from him, on the mountain and off. Shaun has been placed in the spotlight of the snowboarding world in the past couple years, and deservedly so. His track record in competition is incredible; he is an amazing rider. Sponsored by Sims and Quick-silver, his face is all over snowboard 'zines. Last year he was featured on MTV when he taught Adam Horowitz of the Beastie Boys how to ride a board. Television could be Palmer's main stay because one day he's going to be on America's Most Wanted!

Noah Salansnek, on the other hand, was one of the least collected riders. A pro skateboarder and snowboarder (his first love being skateboarding), Noah was rad to hang around with because his head wasn't way above the clouds. We were both looking forward to seeing him ride, especially in the half-pipe, so it was a major disappointment when he didn't compete. Even more so than Roach, his



Matt Donahue

himself he is rad, down to earth, and sweet. Although he loves the attention he gets from being a pro, I think the pressure and the busy lifestyle must sometimes get to him. I was really disappointed when he

boarder style emanates his skating style. We are both looking forward to seeing him at the camps this summer. As of late I've opened up the "Write In" section of snowboarder/skateboarder 'zines to read negative opinions to the typical pro attitude; our opinions aren't that far off. This weekend turned out to be a reality check on the word "attitude." Almost all of the pro riders had a disturbingly lame, obnoxious, attitude problem. They also had these typical player per-

sonalities which were nothing more than amusing. We could be too judgmental but they all seemed as though they had these big acts to live up to around each other.

Some advice: 1. Ride because you love to, not for the attention it's giving you. And don't take your talent for granted. 2. Remember that many people look up to you as their snowboard heroes, give them reason to do so. 3. Stop treating those who aren't up to your ability as lesser people. Not to long ago you were shitty too. And although they may be lesser than you now are going to cream your asses!!!

Despite the weather, the Westbeach Snowboard Classic #5 was a success.

Jason Loeb Lamar-USA

The competitors were all extremely talented, the half-pipe and boarder cross competitions were superbly put together, and the entire event was totally exciting to watch. The race director, Jay Balmer, and B.C. Snowboarding Association President, Shirley Hills, along with many others, did an extremely good job of organ-

izing the entire event. Alas, here are the results:

PRO MEN HALF-PIPE

1. Terje Haakonsen - Norway (Burton)
2. Jimi Scott - USA (Lamar)
3. Daniel Franck - Norway (Burton)
4. Jimmy Halapoff - USA (Moss)
5. Matt Cummins - USA (Lib Tech)

PRO WOMEN HALF-PIPE

1. Janna Meyan - USA (Sims)
2. Michele Taggart - USA (Burton)
3. Circe Wallace - USA (Ride)
4. Tina Basich - USA (Kemper)
5. Wendy Wywell - Canada

AMATEUR BOARDER CROSS-MEN

1. Temple Cumming
2. Ben Wainwright
3. Ian Hadgkiss

PRO MEN BOARDER CROSS

1. Terje Haakonsen
2. Matt Cummins
3. J.D. Platt
4. Daniel Franck
5. Andy Hetzel
6. Mike Basich

PRO-WOMEN BOARDER CROSS

1. Tina Basich
2. Kristi Yezerman
3. Michelle Taggart
4. Audrey Bernstein
5. Kristie Elder
6. Circe Wallace

AMATEUR WOMEN BOARDER CROSS

1. Sherry Newstead
2. Michelle Hollington
3. Ingrid Gundersen

AMATEUR JUNIOR RESULTS

1. Jonaven Moore
2. Nathan Ouston
3. Max Jenke

AMATEUR MEN HALF-PIPE

1. Neil Reid
2. Eric Reheis
3. Waylon Edwards

AMATEUR WOMEN HALF-PIPE

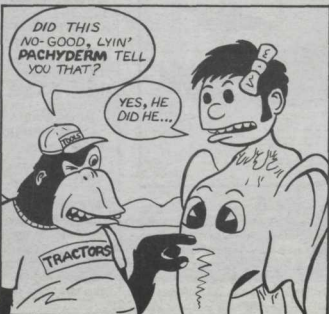
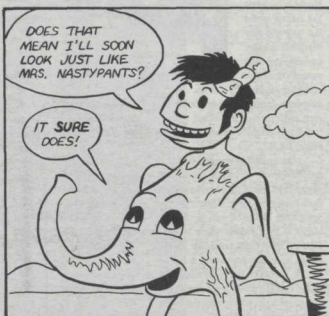
1. Roberta Clements
2. Michelle Yu
3. Sherry Newstead

JUNIOR AMATEUR HALF-PIPE

1. Jonaven Moore
2. Max Jenke
3. Michael Lis

OVERALL WINNERS

- JUNIOR AM: Jonaven Moore
AM Women: Sherry Newstead
AM Men: Temple Cumming
PRO Women: Michelle Taggart
PRO Men: Terje Haakonsen





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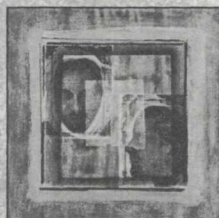
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The last thing I needed before doing this interview was a sailing sore Flowerhead were angry words from Justin [CITR music director]. However, the Texan chanteur, Eric Faust and myself chatted amicably for an extended amount of time. Ah, the power to interrogate total strangers with really personal questions is too good to be true.

Discorder: Sorry that I woke you up.

Eric Faust: It's okay, I just can't seem to win for loss 'with these interviews.

How's life in Texas today? It's pretty damn beautiful. I washed my car today, which I hadn't done in about four years, and it was about five layers of dirt on it.

So what are you guys up to? Well, we went out with Blind Melon for about two weeks, we just did a little east coast tour and now we're gonna go out with Drivin' n' Cryin' for about three weeks. We were supposed to play Vancouver but they cancelled the show. We can't win for that one either.

So, if you weren't playing music what do you think you'd be doing, washing your car? I'd probably be living on the streets at this point.

That desperate, huh? I really don't have any clue. I haven't really thought about it. I did that whole school thing but I ended up with an advertising degree, and I don't think I could actually get a job in that. I couldn't bring myself to do it.

Has your degree helped you at all? Well, it helped, initially, when we were trying to get the band together and do our own press and stuff like that. At this point it's nothing to speak about.

So when and how did you guys all get together? We were all going to school here at the University of Texas and I didn't want to get a real job, nobody else did either, so we just decided to follow up on this music thing which we'd been dabbling in for a while.

Are you guys the black sheep of the Austin, Texas music

scene?
To an extent. There's a really big alternative/underground thing going here, a lot of punk and thrash bands, but we're not the most radical guys around. Maybe the most successful of the alternative bands to come out recently.

Was it important for you guys to become successful? Did you give yourselves a time limit?
Not at all, it was just something to occupy our time when we didn't have jobs. We found ourselves really lucky in getting a record deal. We were just sorta discovered and didn't really shop our tape around; it fell into place and here we are just riding the wave.

Who were your major influences?
Well, I think we were all heavily influenced by the classic rock thing: Black Sabbath, Pink Floyd and all that. We've had those comparisons made to the seventies, psychedelia, hard rock thing.

It must be aggravating to always get compared to other people.
People have to categorize things in their own mind; if you're unclassifiable I think you're doomed.

Is touring stressful on your friendships?
At first it was because nobody knew how to deal with it, but now we know what to expect and we're all pretty easy going, it's no big deal.

Do any of the band members still live with their parents?
Uh, no.

How do you go about writing songs?
I guess I'm the lyricist by default. Everyone contributes to the songwriting. It's very collaborative but non-democratic.

How do you prevent boredom from playing the same songs every night?
Hopefully, we like our songs well enough that we can get away with it. It's just exciting to be in front of a new group of people. It's still pretty fresh for us.

Are you still influenced by new music that you hear?
I don't spend a lot of time keeping up with new music so, no.

Bob Wiseman is a very busy man. Bursting onto the Canadian music scene as the keyboardist for Blue Rodeo, his career has been steadily expanding into other musical areas. First as a solo artist and then as a producer, there are very few musicians he hasn't worked with in Canada. Mendelson Joe, Ben Mink, Michelle McAdorey, Jane Sibbery, Mary Margaret O'Hara. The Razorbacks, among others, have all become acquainted with the musical talents of Bob. His highly original singing and songwriting far beyond what is considered normal CanCon (look out Daniel Lanois).

Taking a break from current touring with the Barenaked Ladies, Bob is playing a few solo dates across Western Canada in support of his new release *City of Wood*. He dropped by CTR and *Discorder* had a chance to speak to him.

Discorder: The last time you played in Vancouver was at The Railway Club, this time you're at the East Vancouver Cultural Centre, you also have a new release entitled *City of Wood* (on WEA). Musically, things are looking quite positive. Are you pleased with the direction of your career?

Bob Wiseman: Yeah, I like the direction it's heading right now. The thrust of what I want to do now, though, is to get my stuff more well known. I can play throughout Canada and it's pretty fun, but I'm not really well known in the States or Europe. I'll try to do that more with my spare time, get to the States, 'cos it's just economically more simple to cross the border and drive to different places.

You're on Warner Brothers records. Do you find that being on a big label puts, has helped you in making inroads into the States?

I'm only on Warner Brothers in Canada, not on the States. I guess the deal is such that the Warner affiliates might pick me up but, generally, they won't because I'm not really known there.

There have been some subtle changes in *City of Wood*, from your earlier recordings. This new release seems to present a softer sound. It's as though Bob's gone solo for real. On 1989's *In Her Dream*, you had a great diversity of musicians, from your brother Ben playing the answering machine, to Mendelson Joe, Ben Mink, and Mary Margaret O'Hara.

Joe's actually been on each release. I met Hugh Phillips here, he's the only continuity on each record. Yeah, there have been a lot of people on each of the records. The first two records on Warner were kind of more extreme. I think I went hard left and right and upside down and inside out as much as I could. But just before I made *City of Wood* I was thinking that's precisely what I was going to do. "I'm going to make something different again." Then I realized, "No, that's what I have done." So the

way to be different would be to try and make it have more continuity of atmosphere. Like *Blue* by Joni Mitchell. That album, to me, just goes from beginning to end. It's really neat to me. I wanted to, in my own humble way, try to do something like that.

I noticed that the lyrical content from much of your earlier material addressed issues such as the sinking of Greenpeace's Rainbow Warrior by France's secret service and the Bhopal disaster. On your previous release, you sang about US spraying of defoliant on coca plantations in Peru and FBI intimidation of AIM (American Indian Movement). With *City of Wood*, the issues you focus on are more home-grown. For example in the song "Have A Nice Day" you talk about Victoria lawyer Doug Christie.

That might be true. I haven't consciously noticed that although I could argue from another angle, I suppose, that there are home-grown songs on the second release: the [album] cover is Louis Riel, and there were some other songs. The main thing is that I sing about this. On the current record there's something really home-grown, that being the song about Douglas Christie. I've noticed his name in the paper many times. He's from Victoria and he's defended all sorts of people who have been accused of things that are really pretty disgusting to me. Things that are ultimately racist or anti-semitic. I wrote that song from the perspective of his answering machine message.

The song *City of Wood* deals initially with the issue of sexual harassment from the female perspective. But you took that song a further, more universal, level in that, everyone is oppressed in some way during their life.

I agree. There's also the point that the lyrics deal with the



By Paris Green

issue of children. There are people you should keep away from baby-sitting your kids, period.

There's a new song you do about Toronto musician Handsome Ned. Tall guy with a big hat who sang great songs and died too young. What's that all about?

Tall guy with a big hat who sang great songs



and died too young. Well, I wrote this song about him dying. He was a junkie. I remember his eyes. When people start doing heroin, if they have a problem, their eyes start to have a glossy look to them like a zombie. Anyway, I wrote this song after he died. He did have a song that was kind of a hit called "In Spite Of The Danger," so I called my song "In Spite Of The Danger" as well.

Do you like vinyl?

Yeah, I put out a flexi-disc last year. It was put together by a guy named Mark Lerner in New York, who works for *Rolling Stone*. Anyway, he's got a band called Flat Old World and he's put this thing out. It was a collection of mine and a bunch of other bands called *From the Rays and Boner Shop*. And it was like 3 flexis inside— incredible packaging. In fact, a guy from a label in New York I spoke to yesterday, called Bar None Records, said that they were real interested. And I know when someone says they're real interested that means something's gonna happen. People hardly ever say that unless they mean it. So, I hope to do something with this guy from Bar None in the States, maybe.

Things are looking good. So, what's your next project going to be like?

smell of vast amounts of Brut cologne. Is that true?

They've hidden it from me. The lead singer is a brute, though. It could be true. I don't think they've revealed everything to me in the couple of months that we've been living together.

Speaking of hands, are you still in contact with the guys from Blue Rodeo?

Yes. Well, they're on the road lots and I'm busy lots. I saw Jim [Cuddy] at the last Juno party and I saw Seymour Stein there too, the guy that owns Sir Records. I said, "Seymour, I'm the only guy in Toronto you haven't signed," and he gave me his card. But that's about as far as it went.

Blue Rodeo had an organ sound that was reminiscent of 60's organs like Farfars, Vox and Acetone. Do you have some wild collection at home?

Not really. I had an Acetone organ that I got at Long and McQuade... for a hundred bucks. That's all I had Blue Rodeo was the first band I ever played in and when they asked me to come over and play I thought that was a great idea. I grew up in Winnipeg and moved to Toronto, so I took the keyboard with me hoping that someone would ask me to play. But you know what's funny? When something's become successful people focus on the equipment instead of the talent. A lot of people would come to me and say, "Ooh, Acetone..." as though I had spent a lot of time hunting for an Acetone. It was all that there was. I mean, I have two of them because I had to have a spare.

Some observers have commented that your style of play is like the Keith Moon of organists. You approach the instrument with a visceral intent. Do you simply fall into that mode when you play?

BW: Yeah, playing music is a big deal to me. Especially, piano stuff. I don't know how young I was when I started, it's just always been going on. The guitar is like my second language. Moving to the guitar was like moving to a new world.

Was your family musically inclined?

Oh yeah, everyone played. They used to jam when I was a kid, and I was a lot of fun.

BY EMMA LAUDER



BY LLOYD ULIANA

"I'm a coward...put your knife in me". Hardly a solicitation for a good cuddle, the Swans' Mike Gira's request perfectly condenses the prevalent theme on Transmisia's *Mincing Machine*: an album full of Gira master/slave power struggles and rapid-fire un-metal, un-industrial, yet a bit o'both. TV SKY, Young Gods / La Muerte / Foetus love action. Having done the touring with Godflesh, Christian Death and Slovenian cousins Borghesia and Laibach, the Croatian trio in the person of bassist/vocalist Sinisa Simper responds to some questions for *Disorder*.

Disorder: How crucial is Transmisia to the Croatian independent scene?

Simper: Actually, we are better known in Europe, especially in Italy, than in Croatia. In Croatia we have a strictly closed area of people following our work, but that is exactly what we want from there for the moment.

Do you think Transmisia will be relevant to the Croatian Independent scene in ten years time?

If Transmisia will work in future ten years I am certain that we will have an important position in Croatian independent scene. Croatian bands are from day to day in harder situation because of political and economical situation, so everyone need much luck to survive. We are in the same situation, so I don't know what will be tomorrow.

Where is Rijeka?

Rijeka is situated at the end of the Istra Peninsula, following the coast from Italy to former Yugoslavia. It is the biggest and the most important commercial port in former Yugoslavia and now in Croatia.

Who sells more records in Croatia, Dana Plato or Pure?

Dana Plato and Pure are unknown in Croatia.

Do you think A.C. Slater has got better moves than the pure guy? Never heard of A.C. Slater.

Do you think that pure will ever be considered even a mediocre band? Never heard of Pure.

Match the Canadian band to their song:

1. PURE
2. WEST END GIRLS
3. LEONARD COHEN
4. PLUNDERPHONICS

- a "Patio Lanterns"
b "Go for Soda"
c "I am a Wild Party"
d "Rockland Wonderland"
e "All We Are"

I'm not able to match the Canadian bands to the songs. The only person or band I know is Leonard Cohen and I may tell you that he is pretty famous in Croatia.

Name three albums and the bands that recorded them that serve as standards in the Croatian independent scene?

Let 3 El Desperado; Overflow Overflow; Regoc Just So and Transmisia *Mincing Machine*.

Vancouver has some Croatian-Canadian rock'n' roll bands of its own. Have you heard of the Fibbing Lenarduzzis or the Toilet-Mouth Vanellis? Never heard before for the Fibbing Lenarduzzis or the Toilet-Mouth Vanellis.

How has the civil war in former Yugoslavia affected the production of art and music in Croatia?

The war in ex-Yugoslavia changed many things. Lots of people make their artworks with strong patriotic accent, so you can understand that everything there is a little bit, the same. Everything is under the difficult situation there. That's why we like to have a certain distance with the actual scene in Croatia, as I wrote in the first answer.

Where do you see yourselves fitting in or not fitting in with what's happening in North America? Europe?

Ideologically, we consider ourselves cosmopolite: we feel involved in what's happening everywhere. Naturally, not politically, just as musicians and as persons/individuals.

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TRANSMISIA

Psychics have long believed that the year 1993 will prove to be a turning point in history. Not coincidentally, an Arizona cult called the Fourth Secret has been preparing for this year since their inception nine years ago. They have been instructed that the holy rapture will occur shortly after the second U.S. tour by the Dutch band The Legendary Pink Dots. The cult — located in the same Arizona county that is home to Biosphere II — is a community of cyber-hippies, who follow closely the words and actions of *Legendary Pink Dots' mastermind, The Prophet Quas-Spel* (aka Edward Ka-Spel). They scrutinize each new *Legendary Pink Dots* album for hints about the "world after." Unlike other cults which have fallen under the spell of popular musicians (you may have heard of the Manson family!) The Fourth Secret celebrate life and mark each new *Dots* release with a ceremony of psychotic orgies and shamanistic dance rituals.

The Prophet Quas-Spel has been spinning his message of fantasy, transcendence and spirituality over the course of thirteen albums (and a handful of cassette-only releases). On the *Dots* fourteenth album, the conclusion of the "Shadow Weaver" tale (the title is a translation from ancient Hebrew), recorded simultaneously with "Part One" but because the mood was so distinct they felt it deserved to be released in its own right. Malachi delivers further into their mysterious world than any other LPD record with its ambient soundscapes, psychedelic textures and strange mixtures of instruments.

Over a decade ago, the *Dots* relocated from London's East End to the liberal confines of Amsterdam where the line-up has continually shifted depending on each record's particular focus. The "Shadow Weaver" opus was created with Silverman on keyboards and exotic devices, Ryan Moore on bass and acoustic guitar, Martin de Kler handling guitar and drums, Niels van Hoornbeek lives up to his surname and the cover *The Prophet Quas-Spel* delivering the lyrics and playing keyboards—keep your eyes on the sky, the Fourth Secret may be onto something you and I are not.

—Ken Weinstein, Caroline Records

Nardwaz: What are you?
Edward Ka-Spel.

...and
Legendary Pink Dots.

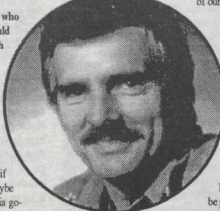
And you are?
Ryan Moore of the Legendary Pink Dots. Also, formerly of Vancouver, BC.

I've heard that on July 5th, 1998, there's going to be a fake invasion that's going to happen on the world...

Let me intercede here. Today, May the 7th, 1993, some guy predicted that California would actually detach itself from the rest of America and go screaming into the sea. And reverberations would go right up to here in Vancouver. We've got four hours left to disprove his theory.

And who said this?
The same guy who also predicted that George Bush would win the last American election.

There were some postmen who were shot up yesterday, could that have anything to do with it?
Maybe with the type of guns that they were using because when they use the really heavy duty guns, the subsonic vibrations can sort of cause strange, subtle changes in the make-up of the continental plates. Yeah, if someone shot a postman, maybe that is a trigger for California going "sploosh."



Ever heard of William Cooper before? He says that on July 5th, 1998, there's going to be an alien invasion. It's not going to be aliens invading, but in fact it's going to be Freemasons flying these aircraft so it looks like an alien invasion. We go, "Oh my God, the aliens are coming." We turn to fellow Freemasons in the world and go "We need a leader." They become our leaders and then they put us under occupation.

Sounds entirely reasonable to me.

And you think, "Well, gee, how did the Freemasons get alien technology?" We've learned through the teachings of William Cooper that the Germans had alien technology in WWII and that's

the only reason the US went to war against the Germans: so that they could get alien technologies. They've been flying UFOs since 1948.

You speak incredibly fast in Canada. If you would speak in half speed I might have understood half of that. But, unfortunately, as you're going with the fast forward button on I only caught a fraction of it.

Okay, let's just try this again. Freemasons, right?
Freemasons.

What is a Freemason?

A Freemason is someone who touches his nose in courtrooms.

Have you ever met any?
I've never been in a courtroom, but I've seen many people who touch their noses.

Okay, alien technology. We needed to get that alien technology. I don't know who the "we" is, but I guess that secret team, the people that put REM and David Byrne on the cover of *Time Magazine* needed that secret alien technology. They captured it from the Germans in WWII. That's the only reason they went to war in WWII. Once they got this alien technology, they developed UFOs. They have been flying them ever since 1948 and are planning an alien invasion on July 5th, 1998. We're going to see these UFOs come down. We're going to go, "Oh, my God, they're UFOs." They're not really UFOs, but Freemasons flying UFOs. Then we're gonna look for a leader, right? And who's gonna be the leader but the Freemasons.

Yeah, but maybe the Freemasons are already the leaders and you don't know about it. They're so incredibly secretive and they touch their nose at the slightest provocation that whenever you see a Freemason (which his nose you know that something really dirty is going on in this planet of ours.

It could be conceivable that every UFO you see is actually the US government, couldn't it? Maybe a bigger and better UFO will come and suck up all the Freemasons' UFOs with a giant vacuum cleaner hose and the world will be protected again. Trouble is that it will probably suck up all the rest of the humans as well; but then at least the planet will be clean.

What about JFK?

John F. Kennedy: megalomaniac; almost caused the end of the world; Cuba crisis.

How does he play into *Legendary Pink Dots* tunes?

John F. Kennedy, of course, is alive and well and advising the current regime in the White House. I read it in the *Weekly World News*. He looks a bit grey around the edges, but of course...

He was killed by the driver, did you know that? If you look closely at the Zapruder film, you can see

the driver reaching over and shooting Kennedy in the head. What makes you think he was killed at all? You only saw it on TV and you only heard it from the radio. I doubt if he was even really at the time.

Yeah, I never really thought about that. What if they made it all up?



Edward Ka-Spel, you make it so easy: the Freemasons are already in control, John F. Kennedy was never born. What do we have to worry about?

Maybe we don't exist at all. Maybe none of us exist. Maybe you're all part of my illusion. Maybe I am part of yours.

Why did you move from England to Holland?
Windmills, cheese, canals—three good reasons.

Has Vancouver's lush, green, rainforest climate assisted or hindered your drug enjoyment?
My drug enjoyment? My drug enjoyment? Well, of course, I don't partake in any drugs whatsoever.

Let's just say, you being a layperson, you're out there and you're on drugs and you go to Vancouver. Do you think Vancouver is a nice place to take drugs even if you haven't done drugs before?
It just depends on the weather, really. When it's like this, it's dreadful. When it's like it was a couple of summers ago, it's wonderful.

You have many, many albums in the *Legendary Pink Dots*. Edward Ka-Spel, I want a song that sort of sounds like "Louie Louie," which one of the songs you've done sounds the closest to "Louie Louie"?
Why do they call you Human Serviette?

To serve the youth.

Ah, I thought someone wiped the floor or their chin or their nose with you. Maybe a Freemason picked you up, scratching their nose a little too hard needed a serviette (since the blood started spitting out).

Back to "Louie Louie." Edward Ka-Spel, I wanna have "Louie Louie" for my party, what *Legendary Pink Dots* tunes should I put on?
Louis Bunnell? Louis Armstrong?

"Louie Louie." You know, Richard Berry, 1959, American R&B singer? Louis Bunnell and Louis Armstrong? Moore: "Kito" I would have to say that would be "Kito" from the *Flower in the Fire* record. The Pink Dots' nearest equivalent to "Louie Louie." The Pink Dots' garage-rock epic of all time.

Right now we're entering the last stages of the interview. We have a little scenario set up. I have

written down here what would be a barroom brawl. If you look down here, you see in this battle-of-the-bands play-off hockey thing, we have Einsteinsten, Neubauten versus LPD, and Skinny Puppy versus Frontline Assembly. Then they'd go into the finals, who'd be the winner in this giant battle between Neubauten and LPD? Well, we've already had that battle once [laugh hysterically]. We won, yeah?

What was the battle about?

Sound checks and attitude problems that we encountered, but we won't go into it because I don't like to badmouth other bands.

Okay, so who won the battle, Neubauten or LPD?

I mean, obviously, being a member of *Legendary Pink Dots* I'm gonna say we won it, but it wouldn't be objective. And anyway, music isn't a football match.

Oh, but we're just having some fun because tonight you're playing an arena of sorts, an arena of the gods. Oh, my God, don't talk about tonight. I just want a little pig in a little club. I didn't know there was gonna be four bands. Nightmare scenario.

Okay, who won the battle?
Ultimately, it wasn't a battle because we are pacifists.

How about between Puppy and Frontline?
I think that if indeed there was a battle, Puppy would probably win it.

And then, we have the final showdown between the pacifists and the Puppy. Who would take the battle?

Moore: Well, of course, what would happen is that an explosion of peace and good will would break out and everyone would start hugging and flowers would start showering down.

Ka-Spel: I think so too. In fact, Neubauten, Pink Dots, Puppy and Frontline would have all saved the world, California wouldn't fall into the sea and the Freemasons would quit scratching their noses.

So what would be in the final box? There must be

some symbol that would be there. A carrot.
And the carrot would symbolize? Carrots.

Why did you dedicate your latest album to Dennis Weaver?
I didn't dedicate my last album to Dennis Weaver.

There was a Weaver in it, wasn't it? I've never even heard of Dennis Weaver.

Say, I'm walking down the street one day and I want to become a prophet. What are the prerequisites to be a prophet?
To make a profit?

To be a prophet. Cause you are the Prophet Quas-Spel. Hey, you're sucking on my pen! That's exciting! I could sell that! It's a particularly fine brand of pacifist and its blue.

I have Edward Ka-Spel germs. Yeah, well, you could do worse.

So how close is Ryan in the hand? He's a member of the Pink Dots.

Would he suck the same end of the pen that you sucked on?
Ryan Moore: Well I'll try [Holding pen to Moore.] Num, num, num.



Wow, that's amazing control of your

troops. Is that what a prophet is able to command? I didn't ask him to suck it. He voluntarily sucked it.

So what are the prerequisites to be a prophet?
The only prerequisite to being a prophet is to suck blue pens. Suck more blue pens or California will fall into the sea and Freemasons will continue scratching their noses.

Thanks very much and keep on rocking in the free world!





"I was brought up in Germany and always had two interests: Occultism and science fiction. As a kid I loved fascists. When I was thirteen I started to create little science fiction animation films with my super-8 camera, in which Adolf Hitler was the hero. I always lived Christianity, especially Jesus Christ. Later, in the eighties I moved to L.A. to work for Bomp Records. I got involved in the psychedelic, death rock scene and later worked for Larry Flynt. Later I met up

with some old Technocrats. I had always collected old Technocracy material but I didn't know that the movement was still around. I have produced a lot of stuff including American Gothic and Sacred War. I've worked with Siv Bators and played with the late H-Bomb White Noise and Yehi Mae. But my heart today beats for Technocracy."

—Carnel Hillman, Grand Rotor of the National Modulation to you and me.

Disorder: Do you feel music is the best means to express your ideas?
Actually, sometimes I think my taste is too offbeat and I should do something more accessible, like publishing essays, but there are some die-hard fans that keep me going.

By the nature of your music and elements you use in its production, are you concerned that U.P.R.O.T.O.R. may get lumped into the hardcore-techno/rave/electro-punk/Nitzer Ebb/D.A.F./Skinny Puppy thing?
I really don't care what I'm being lumped into. It's only music. Most of the bands you mention are very liberal. I am not liberal at all.

Does science = knowledge?
Science is the knowledge we all share. The other knowledge is personal, and we keep it for ourselves.

What are the basic tenets of the Technocracy philosophy? Is it merely an economic theory?

Technocracy is a very complex theory. Its strength is the analysis of the impact that the industrial revolution had on civilization; the analysis of the relationship between man, technology and nature. Its strength is also an interesting guideline on how to get out of our current mess (the price system, the money regime). But its main weakness lies in unrealistic expectations of the future system (The Technate). That's why we, the new generation of Technocrats, are constantly working on new models. I like, for example, Ross Perot's ideas of a computer network democracy, a BBS podium.

Technocracy is a great inspiration for people who want radical change.

Could you please explain the Science Vs. Chaos element? Clock/DVA's "NYC Overload" is based on the nine-hour breakdown of AT&T's long distance telephone network in New York, which dramatised "the vulnerability of complex computer systems everywhere and that chaos is evident in all systems". How does Science Vs. Chaos remedy this situation and future situations?

There is no chaos. All there is order. We call chaos what we humans can't see, sense or explain. In scientific history, the chaos theory was started with Heisenberg's Uncertainty Relation. Before that it was the era of causality: the logic of cause and effect. Heisenberg's theory is absurd and it amazes me that no one ever questioned it. But once it was established a whole scientific culture and subculture, as well as a whole new philosophy, evolved out of it. But no one ever questioned the original theory, which says: If the scientist hits a frontier of microscopic particles too small to measure without distorting the original path of the particles, he should measure anyway and call the distorted result, the result of uncertainty. Which means creating a theory out of the fact, that you don't know anything.

Heisenberg was an ambitious scientist unable to accept the fact that he reached a microscopic area too small for human to examine. Here lies the origin of the Chaos theory: the theory of denying not to know. This Clock/DVA interpretation of a phone system breakdown is just one example. An ape, facing a

broken bicycle would probably say the same thing: "Chaos is everywhere!"

What does it mean to be the Grand Rotor of the National Modulation?

It means that I'm authorized to modulate (influence, in this context) the Nation. My associates and I love political titles that correspond to electronic entities. Historically that can be found in the technocratic "Farads" (an electronic measure), the original Technocracy Youth group.

Do extra-terrestrial cultures exist?
I hope so. It is the only hope for gods in our nihilistic time.

What is the significance of your musical name U.P.R.O.T.O.R.?
Originally, U.P.R.O.T.O.R. was called United Planets. The first cassettes I put out were illustrated with collages of science fiction and Nazi art. Then, as on the American Gothic Compilation, I changed it to U.P. On the first maxi-single it evolved into U.P. - the Rotorbeat. Then, on the Sacred War compilation, I again changed it to U.P./Rotor. The final R.O.T.O.R. (Network of Uprotor) was influenced by a movie with the same title. It's a bad Robocop rip-off but I liked the abbreviations, which we now change all the time (the initials we will stick to). At the same time I discovered the movie R.O.T.O.R., I saw a TV-documentary on autistic kids in which one of them repeated the word "rotor" over and over.

In your musical outings, is education your main objective?
It's more communication and networking than education. The other objective is to create rhythmic

mic electronic noise that people like us enjoy.

In regards to the Sacred War project on which you appear, how does Satanism and Occultism mesh with technology?
After all, science and religion have been at odds since the days of Copernicus and Kepler?

Occultism is just a scientifically unexplored area of reality. Satanism (in the positive sense) goes together well with Technology. His satanic majesty, Anton LaVey himself, for example, is a technology freak. To say it with the words of Ernst Junger: "Technology as the destroyer of all beliefs, is therefore the greatest Antichristian force of all times."

Did AIDS emerge from a Pentagon laboratory? What are your feelings on this theory?
I believe AIDS is a result of over-population. The closer we humans live together, the more diseases that will emerge. Over-population is a disease that must be fought.

Who are some of your contemporaries (musically speaking) in your field that you admire?

I admire well-modulated Techno-House, but what bothers me the most in that genre are the minor piano chords, and soul voices and melodies in general. That's why I stripped all that away from the U.P.R.O.T.O.R. tracks; to have pure frequency-modulation. Very often, at home, I turn a synthesizer on an endless loop and let it repeat itself for hours.

Where does all the time we save using computers go? How come we still have to "work

"Total commitment to the Palestinian cause, direct action of all forms justified" —Muslingauze, 1990

The principle influence behind Muslingauze is the political facts of the Middle-East, though support of the P.L.O. is the main backbone. There are no musical influences, only political facts and figureheads e.g. Arafat, Gadafi, Blumet, Nualad, etc. Such things are the starting point from which Muslingauze's music is taken. We have just (Gulf War, so called) had a small skirmish in the Middle-East, this area of the world is most important. Quite soon every country is going to have to choose which side it is to: to help for the people of Palestine or to help Israel oppress them even further. Any so-called peace talks will fail unless occupied territories are relinquished to start a process of total Israeli retreat and defeat. This country is guilty of every breach of human rights there is. To date, it has been able to subjugate the people of Palestine with American money and military help. 1993 will, I hope, bring a new outlook from America.

Seeing the damage it has caused in the Middle East, I hope it can use its economic muscle over Israel like it used its military muscle over Iraq. There are no bands around who I go out of my way to hear/see. The main music I listen to is authentic and usable to be pigeonholed. People seem to buy what they are told. They hear what other people have decided is good. Go out and discover.

—Ben Jones, Manchester

In the ambient, ethnic, industrial scene, one performer stands tall. As accomplished as he is controversial, Ben Jones (Muslingauze) finds the inspiration for the likes of Beethoven, Vivaldi, Liszt, Debussy, Shostakovich and others, yet needs to muster up a whole lot of publicity for himself. Therefore, it was with great interest and delight to have him respond to a few questions for *Disorder*.

Disorder: Why do you think you get lumped in with the industrial or experimental scenes?

Jones: Because there's no other pigeonhole, I think. That's all it is. People are safer with a label, unfortunately.

The music you create, is absolutely breathtaking, however, in the western imperialist sense, your dreg is quite shocking. Do the politics of Ben Jones come into play when dealing with other members of the musical community?

Thanks for your comment that Muslingauze's music is breathtaking. Muslingauze usually only receive abuse, so this is very welcome. Muslingauze strive to produce unique thought-provoking releases. This way or may not be achieved. I hope so. Political facts are the backbone of Muslingauze's music. Every piece of music is influenced by a political fact, be it P.L.O./Iran/India/Afghanistan/Libya, etc. As for other bands, I don't seek out to hear anyone or exchange thoughts. Muslingauze don't preach, that's why there are no bad lyrics badly sung on Muslingauze music.

Can Muslingauze on its own be appreciated if a separation is made between the music and its politics? Is a reaction on your part necessary when a listener claims the Muslingauze musical experience doesn't require the acceptance of your political commitment?

The music can be listened to without an appreciation of its political origin, but I hope that after listening the person then

asks why it's called what it's called and from this finds out more about the subject; it's up to them. It's a fine-line between preaching and informing. It's delicate, but believe Muslingauze handle it well.

Being located two continents away from your subject matter, why do you find it your duty to call the shots versus a native performer?

Being two continents away is irrelevant, a wrong is a wrong. An influence transcends boundaries on a map.

Has your two wrongs make a right stance been altered in anyway with the IRA bombing in early December in Manchester? It is wrong to call the P.L.O. "terrorists." They are not terrorists. The people of Palestine have chosen the P.L.O. to represent them. Over the last ten years or so, the P.L.O. have taken a stance of peace to comply with world opinion to help settle the West Bank/Gaza occupation. To date this has failed due to Israeli intransigence and stupidity. One day they will have to leave, one way or another. It would seem a return to other means is necessary for a peace to change. To group the P.L.O. with uneducated idiots like the I.R.A. is stupid. The P.L.O. are needed

the I.R.A. are not. They prolong and make the situation worse.

Is there such a thing as a terrorist? What's the difference between a terrorist and a nationalist? Can a line be drawn between national liberation movements and what Jonathan Beaman refers to in his book Redbait's Libya: "Reliant interference in the domestic affairs of other states" and/or terrorist adventures?

Views of what constitutes a terrorist nationalist/freedom fighter is based on a personal perspective. It's not up to me to instruct people which way to think. Anybody with an open mind can see that the people of Palestine have the right to regain land stolen from them by any means they feel is necessary. The world can see that they have followed a road of peace by trying to talk. The time of UN resolutions / American vetoes, etc. is over. It would seem direct action, now, by a United Arab world is the next step. America will, of course, continue to support the world's most vile regime of Zionist racism. This false culture has committed the most violations of human rights, yet America props it up with the vast sums of dollars/military back-up and UN support. In the same breath it

condemns Iraq/China, etc...The hypocrisy of the West is stomach-churning.

What function do you think noise, like that performed by Extreme labelmates Merzbow or Deathmetal, serves? Noise as part of a finished piece is useful; as the only element it's like deathmetal: void.

Do you receive letters of support from the Palestinian community?

Muslingauze do not seek out pads on the back for what the band does. I should think that Palestinians have a life struggle on their hands, so seeking out a globalise speaking unknown Mancunian is low on priority.

One of your earlier records was entitled *Abu Nidal*. Do you feel his death has set "the cause" back many years? World news has been very useful in showing the true face of Zionism. Pictures of the deportees in no-man's land are very important to world opinion which, up to a few years ago, always sided with the occupation forces. This is changing. When the deportees are returned Israel's hand will be weaker. Arab Palestine, instead of what the map calls Israel, will be closer and world peace a step closer. America is

late" or "go in on weekends"? All we do is put other people out of work and work even more. That's why this system, the regime market-economy, Adam Smith's money religion is not going to work out. Some economists predict that capitalism is going to crash by the end of the 20th century, just as communism crashed earlier this century. We need a system that acknowledges true labour and binds value to real productivity measures.

What is techno-political propaganda?
Techno-political propaganda is a way of promoting Technology. UPR.O.T.O.R. is just one of these ways. I am working with other people who are working on totally different levels.

In an Ecologist article "Multilateral Development Banks: Their Role in Destroying the Global Environment," Bruce Rich claims: "With the extinction of each indigenous group, the world loses millennia of accumulated knowledge about life, and adaptation to tropical ecosystems. This priceless information is forfeited with hardly a blink of the eye; the march of development cannot wait long enough to find out what it is destroying." Furthermore, Rich suggests the cure for AIDS slips away as each yard of tropical rainforest is bulldozed and denuded. In regards to the Technocracy motto: "Science Built Civilization... Science Must Save Civilization," do you think the cure for AIDS lies in the medicinal properties of rainforest flora or will the development of a cure be laboratory-based?

The world is overpopulated. For this reason medical research has to cater to billions of people. With a smaller population it would be easier to focus this research on problems such as AIDS. AIDS is a scientific question that must and will be solved. The efforts of AIDS research will, in a market society, only correspond to the potential money that can be gained out of it. For this reason these efforts will not be overwhelming since there is not much to gain. The technocratic mind works differently: if there is a scientific problem it must be solved by all means.

What makes Stuttgart "The Technology Capitol"?
Stuttgart is basically the home of Mercedes-Benz and all of its sub-companies. Mercedes is not only the inventor of the car, as such, it is also the heart of German technical innovation. The reason to be active here is to access influential people in this industry that goes well beyond cars.

Consumer surveys indicate a "turning back" to a more wholesome, more natural state in terms of herbal medicines, vegetarian diets, exercise and physical fitness. Do you feel there is a growing suspicion of modern science? Do you see more people becoming involved in the Technocracy movement? Turning back to nature doesn't conflict with Technocracy's ideas. As the Monad Symbol (Yin & Yang) expresses, it is Technocracy's intention to find a harmony between nature and technology. Destructive technologies are an outgrowth of capitalism, not of technologies as such. More people are already involved in Technocracy

because the new generation of Technocrats are turning away from the old dogmatic ways that are still present with the old generation of Technocrats.

What are your views on animal vivisection?
Animal vivisection is one of the cancers of capitalism.

Listening recommendations...?
The Unsound (the first techno band. From the 50s. Very childish and hard to find); all Ralf and Florian before they were called Kraftwerk; early Stockhausen stuff; Boyd Rice's *Music, Martinis and Misanthropy*; *Satanic Mass* by Anton LaVey.

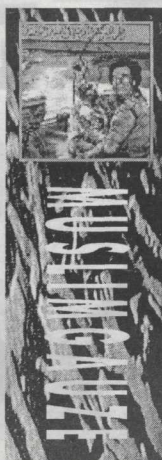
Reading recommendations...?
The Antichrist by Friedrich Nietzsche (a must); *The Technocrats: Prophets of Automation* by Henry Blum Jr. (Cyracuse University Press); *Technocracy and the American Dream* by William E. Akin (University of California Press); *The Worker* by Ernst Junger; *Frankenstein or the Modern Prometheus* by Mary Shelley.

Viewing recommendations...?
When the World Stood Still (science fiction); *When Worlds Collide* (science fiction); *Things to Come* (science fiction); *Spaceworms* by George Hampton (bad, silly movie, but my ex-wife plays the lead and I have a part in it); *Over* by Chris Gore (Filmthreat Video Silly but there are two UPR.O.T.O.R. tracks in it).

Cornel is looking for the following publications: original issues of *Technocrats Magazine*, and essays by William Shockley (photocopies will suffice); *Who is Howard Scott?* contact: Cornel Hillmann, Rotornal, Schottstr. 30, D - 7000 Stuttgart 1, Germany.

never going to be of any help to Islam: its foreign policy hypocrisy is overwhelming. Like other countries it picks which UN resolutions will be carried out, e.g. Iraq's own airspace and Israel's deporting Palestinians are both UN resolutions, yet compare the action taken! The work of Abu Nidal has, for the last 10 years, been silent to help with the peace talks. These peace talks are leading nowhere, so I hope his group take-up responses to these failures by Israel to come into the real world and end all occupations.

Gaddafi welcomes the Clinton Administration with open arms. What does the future hold for Islam with the new American Government?
Jones: We shall have to wait and see Clinton's actions towards Palestine. America is in Israel's pocket due to the amount of Zionists in position of power and money in America. America may be at odds with Hussein of Iraq at the moment but in the near future it will have a strong Iran to think about. When Iraq officials are in Iranian hands will America help Hussein regain them? Also, Kuwait only exists thanks to a British officer drawing a line on a map, so this conflict will run and run.



Are you pro-capital punishment?
Muslims believe in an eye for an eye. You kill a child, why should your life continue? You use your power to rape, why should you live? You forfeit any validity you had to life. If that's too strong for some people then amputations are allowed.

With Third World, traditional elements playing a large role in pop music, do you think that Muslimgaze will become a more respected name? Does it matter? There is no doubt that Extreme/Soleilmoon's excellent distribution network via Cargo Records in North America will assist matters. Jones: It's important, and I doubt the situation will ever happen that Muslimgaze becomes more respected. Release would be the same. The amount a CD sells will not affect its contents. More sales would help with equipment, instruments, etc., but I get by. What I don't have I don't miss. You say excellent distribution, I hope so, in the past it's been worse than useless. All future releases will be handled by Soleilmoon (USA/Canada)/Staltpast (Holland/Europe). The next release is a CD called *Vote Hezbollah* out in the spring.

LUVAFAIR

MECHANICISM

MONDAY TO SATURDAY
9PM 2AM
SUNDAY
9PM 12AM

DRINK SPECIALS
MONDAY
WEDNESDAY
THURSDAY
SUNDAY

CABARET



EINSTÜRZENDE NEUBAUTEN

INTERVIEW BY DAN KIBKE AND JUNE SUDLER.

Back to William Gibson. He wrote a book on disc about a computer virus that's destroying everything...
And, of course, it destroys the book in the end. Well, I could've made up that idea. As you could see I knew that already. Did he make up his book where you can actually rewrite? Well, then I made that one up! There's certain possibilities on how it could go on and you can have to rewrite it all the time. If you watch it another day it's a certain book. Somebody else has got a different book because it's something else. It goes by a net coordination and it changes itself all the time. There's just certain logic in the back and it changes itself all the time. The book is just the surface which, actually, every book is.

Why 701? Why not! Why do it at all? Why go to all the trouble? Again, why not! I've been a DJ at CTR on and off for ten years now, the anniversary date sometime around June 1st. My first show was "Random Insomnia"; my latest and last is "Entertainment" (every Wednesday, 9pm-Midnight). Ten years of Campus Radio is enough.

The countdown is my way of saying "So long, thanks for the fish." It began November 11th, last Remembrance Day (no, this is not nostalgic). My scientific method for compiling the list was to consider every song ever written except: a) songs which have been used in TV commercials; b) songs I am sick of; and c) songs I have never heard. So cast aside your preconceptions, murder your dogma and understand that Neil Diamond and Ice Cube do both exist in the same Universe. Expect to hear your TOP 20 favorite songs of all time, as chosen by me, Wednesday, June 16th (9pm-midnight), the last installment of the "Entertainment" program, ever. By the way, this is only the bottom half of the list, expect the conclusion to it in the July issue of *Discorder*.

THE ORDER 701. Bob Dylan "Blowing In The Wind" 700. Guess Who "Running Back To Saskatoon" 699. Coolies "Bridge Over Troubled Water" 698. Three Johns "Death of The European" 697. Rush "Xanadu" 696. Public Image Limited "Religion" 695. Metallica "Last Caress" 694. Godathers "When Am I Coming Down" 693. Led Zeppelin "Achilles Last Stand" 692. Cat Stevens "11th Avenue" 691. REM "Feeling Gravity's Pull" 690. Sonic Youth "Chapel Hill" 689. Queen "Liar" 688. David Allen "Post For Sale" 687. Thin White Rope "Up To Midnight" 686. Hunter's Moon "686, James" 685.

Machstick Men 687. Simple Minds "The Kick Inside" 686. Clash "I Fought The Law" 685. Gun Club "Sirens" 684. DOA "General Strike" 683. Minutemen "King of The Hill" 682. Meatloaf "Bat Out of Hell" 681. Negativland "Helter Skelter" 680. Van Morrison "In The Garden" 679. Nina Simone "The Pusher" 678. Rolling Stones "Sister Morphine" 677. Peter Tosh "Bush Doctor" 676. Beatles "Tomorrow Never Knows" 675. Current 93 "Impromptu (Loose Summer)" 674. Grobschnitt "Solar Music" 673. John Lennon "Instant Karma" 672. Hüsker Dü "Make No Sense At All" 671. Who "I've Had Enough" 670.

"Mountains" 674. Neil Young "On the Beach" 673. Orb "Blue Room" 672. Brian Eno "St. Elmo's Fire" 671. Angelique Upstart "Soldier" 670. Taste "What's Goin' On" 671. Sex Pistols "Johnny B. Goode" 670. Road Runner 678. Limbomaniacs "Marian" 677. Julian Cope "I Have Always Been Here Before" 676. Doors "Celebration of The Lizard" 675. Sensational Alex Harvey Band "Vambo" 674. Jamie Principle "Piebald" 673. Hot Butter "Popcorn" 672. Cure "In Between Days" 671. Stan Ridgeway "The Big Heat" 670. T-Rex "Comic Dancer" 669. Electric Light Orchestra "Kuluam" 668. Stone Roses "1

576. Syd Straw "Future 40's" 575. Waterboys "We Will Not Be Lovers" 574. Kristine Macoll "Walking Down Madison" 573. Temptations "Ball of Confusion" 572. Boogie Down Productions "Stop. The Violence" 571. Chameleons "Swamp Thing" 570. REM "Gardening at Night" 569. Allman Brothers "Mountain Jam" 568. Tom Waits "In the Neighborhood" 567. Kate Bush "Breathing" 566. Joy Division "Decades" 565. Neville Brothers "Will The Circle Be Unbroken" 564. David J "Stop This City" 563. The Jesus and Mary Chain "Just Like Honey" 562. Who "A Quick One" 561. Sonic Youth "Drunken

Driftwood" 542. Bob Dylan "Stuck Inside of Mobile With The Memphis Blues Again" 541. Concrete Blonde "Everybody Knows" 540. Mark Isham "On The Threshold of Liberty" 539. Peter Gabriel "Rhythm of The Heat" 538. Sons of Freedom "Super Cool Wagon" 537. Led Zeppelin "When The Levee Breaks" 536. Young Disciples "Apparently Nothing" 535. Clash "If Music Could Talk" 534. Depeche Mode "Enjoy The Silence" 533. George Clinton "Shoutin' Myself Out" 532. Keith Leblanc "Major Malfunction" 531. Paul Smith "Privilege (Set Me Free)" 530. Rolling Stones "Monkey Man" 529. Jimi Hendrix "Spa-

That's Entertainment

701 Of Your Favorite Songs chosen by Bill Mullan.

Kraftwerk "Neon Lights" 684. Bachman Turner Overdrive "Not Fragile" 683. Neil



Young "My My, Hey Hey (Into The Black)" 682. Sly & The Family Stone "Sex Machine" 681. Public Enemy "Can't Trust It" 680. Disposable Heroes of Hiphoproy "Language of Violence" 679. Emerson Lake & Palmer "Lucy" 678. Young Gods "Summer Eyes" 677. David Bowie "Space Oddity" 676. Midnight Oil "Jimmy Sharmans Boxes" 675. Alice Cooper "Second Coming/Ball of Dwight Frye" 674. Forgotten Rebels "Surfin' on Heroin" 673. Jerry Harrison "Worlds In Collision" 672. Tupelo Chain Sex "Spot The Difference" 671. Galliano "Skunk Funk" 670. Nick Cave "Helpless" 669. Killdozer "I Am Inside" 668. Neil Diamond "Soulaimon" 667. Brother Love's Travelling Salvation Show "Suicidal Tendencies" 666. Alice Cooper "Bring Me Down" 665. German Shepherds "The City" 664. Al Green "Love and Happiness" 663. The Waitresses "Concrete Jungle" 662. Greater Than One "Now Is The Time" 661. St. Etienne "I'm Too Sexy" 660. Badfinger "Carry On Till Tomorrow" 659. Pogues "Thousands Are Sailing" 658. Camper Van Beethoven "Pictures of

Circle Jerks "Jerks On 45" 639. Devo "It's A Beautiful World" 638. Talking Heads "Psycho Killer" 637. Kool and the Gang "Funky Stuff" 636. Pop Will Eat Itself "X, Y and Zee" 635. Strangers "Parade To Be Free" 634. Nitty Gritty Dirt Band "The Bojangles" 633. Jethro Tull "With You



There To Help Me" 632. Love and Rockets "Haunted While The Minutes Drag" 631. Roy Orbison "In Dreams" 630.



Leonard Cohen "There Is A War" 629. Bob Dylan "Series of Dreams" 628. U2 "Sunday Bloody Sunday" 627. Byrne & Eno "America Is Waiting" 626. Primal Scream "Screamadelica" 625. Prince

Wanna Be Adored" 607. Donovan "Colours" 606. Van Morrison "Summertime in England" 605. Lou Reed "Strawman" 604. Horisaltis "The Man Who Built America" 603. Todd Rundgren "Rain" 602. Police "Can't Stand Losing You/Regatta de Blanc" 601. Frank Zappa "The Torture Never Stops" 600. Throbbing Gristle "Hamburger



Lady" 599. Jimi Hendrix "Pali Gap" 598. Nash The Slash "Psychotic Reaction" 597. Green on Red "Brave Generation" 596. Peter Hammill "The Comet, The Course, The Tail" 595. U2 "The Fly" 594. Mike Oldfield "Five Miles Out" 593. Material "Ineffectual" 592. Colourbox "Shootout" 591. The Call "I Don't Wanna" 590. Rolling Stones "Stay Calm Blues" 589. Beatles "Yer Blues" 588. Grace Jones "Pull Up To The Bumper" 587. Magazine "Song From Under The Floorboards" 586. Sly & The Family Stone "Que Sera Sena" 585. Pink Floyd "Wish You Were Here" 584. Ennio Morricone "Man With The Harmonica" 583. Peter Gabriel "Of These, Hope" 582. Wire "Over Theirs" 581. Spacemen 3 "Big City" 580. Boo Radleys "Lazarus" 579. Simple Minds "Love Song" 578. Frank Chickens "We Are Ninja" 577. Steppenwolf "Monster

Butterfly" 560. Earth Wind & Fire "Shining Star" 559. Fad Gadget "Ad Nauseum" 558. Can "Mother Sky" 557. Circle "C" 556. 10,000 Maniacs "Yer Circle C Karaoke" 555. Sneaky Feelings "Won't Change/PIT Song" 554. Bobby Band "In The Ghetto" 553. War "Slippin' Into Darkness" 552. Manfred Mann's Earth Band "Father Of Night, Father of Day" 551. Black Uhuru "Leaving To Zion" 550. Dub Syndicate "Shove! Immaculate" 549. Sally Oldfield "Water Beasts" 548. Creatures "Inna Ole" 547. Yes "Perpetual Change"



ish Castle Magic" 528. Black Sabbath "War Pigs" 527. Prince "The Beautiful Ones" 526. Einstürzende Neubauten "Morning Dew" 525. Velvet Underground "Venus In Furs" 524. Eartha Kitt "I Need A Man" 523. Bob Dylan "Got Wind" 522. Tom Waits "Clay Hands" 521. Bob Marley "I Shot The Sheriff" 520. Genesis "The Lamb Lies Down on Broadway (etc.)" 519. Pink Floyd "Another Brick In The Wall (1 & 2)" 518. Indigo Girls "Uncle John's Band" 517. Beatings "Malcolm X" 516. Tackhead "Ticking Time Bomb of Tension" 515. Cabaret Voltaire "Tasha" 514. Blackouts Everywhere "515 Blue Maggie May" 512. Residents "Kawiga" 511. Heptones "Book of Rules" 510. World Party "When The Rainbow Comes" 509. Talk Talk "The Rainbow-Eaten-Deer" 508. Hollies "Bus Stop" 507. Alice Cooper "Generation Landslide" 506. Queen "Stone Cold Crazy" 505. Replacements "Alex Chilton" 504. Harry Chapin "There Only Was One Choice" 503. Violet Femmes "County Death Song" 502. Led Zeppelin "Rain Song" 501. KLF (The Jams) "What Time Is Love?" 500. De La Soul "Me Myself and I" 499. Negativland "American Perfect Cut (Piece of Meat)" 498. James



Keith LeBlanc "Major Malfunction" 531. Paul Smith "Privilege (Set Me Free)" 530. Rolling Stones "Monkey Man" 529. Jimi Hendrix "Spa-

Brown "Stone To The Bone" 497. Warren Zevon "Werewolves of London" 496. Pointed Sticks "Real Thing" 495. Bauhaus "Terror Couple Kill Colonel" 494. Tall Dwarfs "Crush" 493. David Byrne "Eggs



In A Star Patch/Poison" 492. Hunters & Collectors "Run Run Run" 491. Rainbow "A Light In The Black" 490. Stranglers "No More Heroes" 489. Clash "Spanish Bombs" 488. Jukebox "Scatterlings of Africa" 487. Fun Boy 3 "The Lunatics Have Taken Over The Asylum" 486. Sly & The Family Stone "Family Affair" 485. Etta James "I'd Rather Go Blind" 484. Jim Carroll "People Who Died" 483. Jimi Hendrix "Wild Thing" 482. The Swins Frond "Tangerine Infirmary Beak" 481. SPK

AECO" 450. Captain Beefheart "Orange Claw Hammer/Wild Life" 448. Fleetwood Mac "Searching For Magic" 448. Easterhouse "Get Back To Russia" 447. Midnight Oil "Sometimes" 446. That Petrol Emotion "Big Decision" 445. Sex Pistols "Pussy N' Vag" 444. Nirvana "In Bloom" 443. Creative Source "Who Is He and What Is He To You?" 442. Jefferson Airplane "White Rabbit" 441. Gong "Alice Ali Babba Black Sheep Have You Any Bulshit: Mama Maya Mantra" 440. Brian Eno "No One Receives" 439. CTI (Chris & Cosey) "The Need" 438. Kate Bush "The Dreaming" 437. Jethro Tull "Loco Motive Breath" 436. Marmalade "Reflections of My Life" 435. Public Enemy "Don't Believe The Hype" 434. King Crimson



ions of My Life" 435. Public Enemy "Don't Believe The Hype" 434. King Crimson



"In Flammable Delic" 480. Barclay James Harvest "Hymn" 479. Copernicus "The Sound of The Mind" 478. Mark Stewart &



The Mafia "Liberty City" 477. The Normal "Warm Leatherette" 476. King Sunny Ade "Synchro System" 475. Waterboys "Gale" 474. Booker T. & The MG's "Summerland" 473. Bruce Springsteen "Incident On 57th Street" 472. Ministry "Jesus Built My Hotrod" 471. Jesus Jones "Into Frisco" 470. Wall of Voodoo "Back In Flesh" 469. Sweet "Fox On The Run" 468. Little Steven "Solidarity" 467. Red Hot Chili Peppers "Fight Like A Brave" 466. Cold Cut "Stop This Crazy Thing" 465. John Lennon "Working Class Hero" 464. REM "Cuyahoga" 463. Quasi "Who's Your Guy?" 462. John Mayall "Good Time Boogie" 461. Patti Smith "So You Wanna Be A Rockin' Roll Star" 460. Black Flag "TV Party" 459. Faith No More "From Out of Nowhere" 458. Isley Brothers "Thai Lady" 457. T-Rex "Mambo Sin" 456. Big Brother & The Holding Company "Ball and Chain" 455. Bob Dylan "Slow Train" 454. Swans "In The Garden" 453. Vic Copernicus "Heaven/Pengoskan" 452. African Head Charge "Depth Charge" 451. Art Ensemble of Chicago "Funky

"Elephant Talk" 433. Sinead O'Connor "Emperor's New Clothes" 432. Prince "Forever in My Life" 431. This Mortal Coil "Fryflood Affection" 430. Butthole Surfers "Sweet Leaf" 429. Beatles "The Down" 428. Pogues "The Sick Bed of Cuthbert" 427. 54-40 "Me Island" 426. Sonic Youth "Cross the Breeze" 425. Captain Sensible "Happy Talk" 424. Cult "Circus" 423. Madonna "Justify My Love (The Beast Within)" 422. U2 "One Tree Hill" 421. Public Image Limited "The Love" 420. Jackson 5 "I Want You Back" 419. Fishbone "Sinkin' Saturday" 418. Crosby, Stills, Nash, & Young "Oh" 417. Beastie Boys "Rhythm and Statin"



118. Dr. Seuss "Fox In Socks" 415. Last Poets "On My People" 414. Invaders of the Heart "Visions of You" 413. Prince Toshi "Downpressor Man" 412. Prince Charles "More Money" 411. War "Cisco Kid" 410. Rod Stewart "Reason To Believe" 409. Jason & The Scorchers "Harvest Moon" 408. Boogie Down Productions "9MM" 407. Rita Marley "One Drop" 406. Wayne County & The Electric Chairs "Man Enough To Be A Woman" 405. Marianne Faithfull "Ballad of Lucy Lur

dan" 404. Allman Brothers "Jessica" 403. Yes "Sound Chaser" 402. Soundgarden "Jesus Christ Pose" 401. Husker Du "Pink Turn To Grey" 400. Tom Jones "What's New Pussycat" 399. Velvet Underground "Famine Fatalist" 398. Alan Price "O Lucky Man" 397. Philip Glass "Punk-a-Horse" 396. Throbbing Gristle "What A Day" 395. Three Teens Kill Four "Hut/Bean Song" 394. Pink Floyd "One of These Days" 393. Undertones "Teenage Kicks" 392. Mojo Nixon & Shit Roper "Burn Down The Mall" 391. REM "Can't Get There From Here" 390. Rolling Stones "Doo Doo Doo (Heartbreaker)" 389. Nina Hagen "Cosmic Shiva" 388. Led Zepplin "Black Dog" 387. Koko Taylor "Up In Flames" 386. Peter Gabriel "ScarJo" 385. Laurie Anderson "Sharky's Day" 384. King Crimson "Fracture" 383. Sonic Youth "Mole" 382. AC/DC "Hello Bells" 381. Echo & The Bunnymen "The Killing Moon" 380. Public Image Limited "Warrior" 379. Shriekback "Nemesis" 378. Marvin Gaye "Mercy Mercy Me (The Ecology)" 377. David Bowie "Five Years" 376. The Orb "Little Flyti

STILL



When I was invited to dinner by James Cavaluzzo, the very friendly and chatty frontman (he can't help it, he's got Italian blood) for Malhavoc and hepped into their rental van, I met the rest of the gang: Dave (guitarist), Steve (bassist), John (drummer), Josh (sound guy) and Jason (video guy). Everybody was immediately excited by my Einstürzende Neubauten t-shirt and the fact that I interviewed the imposing Blixa. James began by making the point that sometimes it's not a good idea to meet people you admire, in case they turn out to be assholes, and that he'd like to keep personalities separate from Malhavoc's music. The irony being that Malhavoc is bound up in James' feelings about the world.



PLAYS LIVE

Clouds" 375. New Order "Perfect Kiss" 374. Barry McGuire "Eye of Destruction" 373. Breeders "Happiness Is A Warm Gun" 372. Neil Young "Powderfinger" 371. Talking Heads "Listening Wind" 370. Emerson Lake & Palmer "Toccata" 369. Funkadelic "Wax of Armageddon" 368. Peter Gabriel "Passion" 367. Midnight Oil "One Country" 366. Neil Diamond "He Ain't Heavy, He's My Brother" 365. Doors "When The Music's Over" 364. Africa Bambaata "Kick Out The Jams" 363. Jane's Addiction "Mountain Song" 362. Gun Club "For The Love of Ivy" 361. Iggy Pop & Debbie Harry "Wail, Did You Ever?" 360. Eagles "Last Rites" 359. Beatles "Strawberry Fields" 358. U2 "An Cat Dublin to the Heart/Out of Control" 357. Deodato "2001 (Also Sprach Zarathustra)" 356. Walter Carlos "Clockwork Orange Theme" 355. Frankie Goes to Hollywood "Two Tribes" 354. Stevie Nicks "All The Jags" 353. Bill Laswell "Upright Man" 352. Kraftwerk "Radioactivity" 351. Orbital "Midnight" 350. Tackhead "Mind At The End of Theether"



Al, the rock 'n' roll lifestyle: hangin' with Malhavoc. Malhavoc hail from Scarborough, Ontario, but don't hold that against them. Malhavoc are a blend of metal and industrial, with a measure of horror and social relevance thrown in for good measure, a band for those who don't fit in.

When I was invited to dinner by James Cavaluzzo, the very friendly and chatty frontman (he can't help it, he's got Italian blood) for Malhavoc and hepped into their rental van, I met the rest of the gang: Dave (guitarist), Steve (bassist), John (drummer), Josh (sound guy) and Jason (video guy). Everybody was immediately excited by my Einstürzende Neubauten t-shirt and the fact that I interviewed the imposing Blixa. James began by making the point that sometimes it's not a good idea to meet people you admire, in case they turn out to be assholes, and that he'd like to keep personalities separate from Malhavoc's music. The irony being that Malhavoc is bound up in James' feelings about the world.

Fittingly, we wound up at the Grassville Book Emporium, where everybody made a beeline for the horror books. James was particularly knowledgeable in this area, looking with a practiced eye for first editions and giving enthusiastic recommendations, even though Steve usually disagreed with him. Most of the gang left with books and comics in the trail of Kevin Kane (yep, that charmingly eccentric Gyps of Wrath-era who freely admitted that being friends with a metal band is a tad odd), to La Quena Coffeehouse, that bastion of political correctness. Amid plates of burritos, enchiladas, rice and beans and much laughter, we

tried to conduct a serious interview.

Malhavoc's newest release, *Premeditated Murder*, for Epidemic claims to "not be about senseless violence but the internal struggle to find peace." Although the lyrics are violent/about violence, they are written from a first-person perspective to provoke people into thinking about the meaning of violence.

"It's closin' time," declares Steve of the Toronto music scene, "if you say you're industrial, or whatever, they immediately pigeonhole you." I, therefore, had to break the bad news to them that they couldn't be industrial death rockers because they're not all 65".

"That's why we're a metal band," jokes James, "because we're short, well, maybe average." An

outsider in school with short hair, instead of the obligatory long hair, James wasn't cool and he wanted to make music for the nerds who liked music more than personalities. "While working in his basement with a four-track he found the levels weren't loud enough, so he used a distortion pedal to crank the levels up and liked what it did to his vocals. He did this without having heard Skinny Puppy's distorted vocalist, Opre, though Malhavoc doesn't imitate the Puppy and Ministry comparisons if it makes more people aware of them.

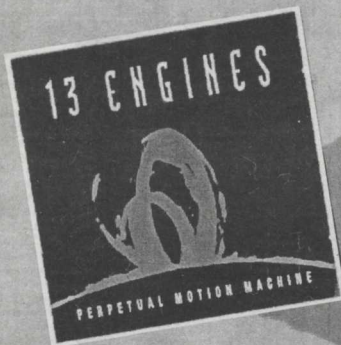
And making more people aware of them could be a big problem as Malhavoc are currently suffering from the Negativitis syndrome. Their distributor, Epidemic, is "being sued by Atco because we sampled the Rolling Stones," explains James. "This is howbad it is in Toronto: a girlfriend of a rival band brought it to Atco's attention. Royalties from this album will probably go to the Stones. The ironic thing is that the song is about bands, like the Rolling Stones, who won't give new bands a chance because they want to be number one." If the worst does happen, Malhavoc see it as good publicity, a la Negativitis.

Surrealistically, a Mao Tse Tung tribute started at La Quena, so we high-tailed it to the New York Theatre. There we waited in the foyer while James busily chatted with fans—his unpretentiousness is pretty refreshing. Finally, the show: Due to a lack of funds, John was reduced to playing percussion over recorded drum track while Dave and Steve do the metal guitar thing and James, well, James goes insane. He wears kneecaps for a good reason! He stomps, he jumps, and, yes, he does carve a path on his chest.

Malhavoc will be back in August, so don't miss 'em because they are awesome. And how many bands would phone to say "Goodbye" fifty minutes before their plane left, while dealing with luggage problems?



13 engines live



june 10th: UBC free show
june 11th & 12th: hungry eye

23 w. cordova

13 engines - perpetual motion machine

7⁸⁸ 12⁸⁸
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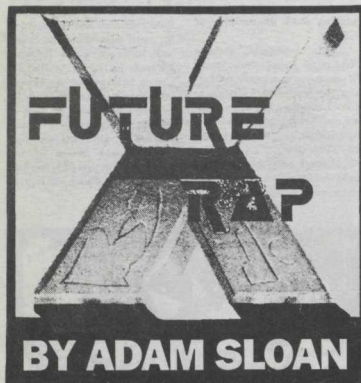
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6568 Kingsway
10280 - 135th St.
641 Yates St.
9 Commercial St.
425 Leon Ave.

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321-5112
298-0464
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589-7500
385-1461
733-3241
763-6300



Yo, it's "Future Rap" once again! It's been a very busy couple months for rap releases and what with the summer comin' up I might not be able to cover everything in this issue. Cuttin' straight to the chase, DJ Soundwar Chapter III came off slamin' and Chapter IV is planned for April 29 and 30, 1994. Peace out 2 all the competitors and everyone who showed up to watch, see you next year!

The first release to get the breakdown this month is **Above**

The Law's new one, *Black Mafia Life* (Ruthless/Giant). With a record label move Cold 187, KM-G, Total K-oss and Go Mack have given themselves more freedom and it shows. However, they've eased up on dissin' the hitches in exchange for tales 'bout the higher level dope game and super funk-crazy tracks like "Pimp Clinic," "Harda U R Tha Doppa U Fall" and "Never Missin' A Beat." M.C. Ren makes a guest appearance on "Process of Elimination" as do Eazy-E on

"Game Wreck-oniz-IZ Game" and 2Pac and Money B of Digital Underground on "Call It What U Want." Overall, this comes off as a solid album and the best that Above The Law has done to date.

Next up is album number four from the **Gelo Boys**, *Till Death Do Us Part* (Rap-A-Lot/Priority) is one more from and about the lives of the 5th Ward brothers from deep in the Houston, Texas ghetto. It seems Willie S. is out for good 'cuz Scarface and Bushwick Bill have recruited Big Mike Dean from the Convicts to fill the spot. This brother is an alright rapper and plays a mean guitar and bass. Musically, this album has a lot in common with Bushwick's solo album, with the gumbo funk and live instruments in full effect. "Bring It On" is an epic-length track featuring tons of Rap-A-Lot artists, most of whom will have their albums comin' out soon, plus the few killer tracks and the usual insane tracks from Bushwick Bill helps *Till Death Do Us Part* kick the ass of 86% of all the other albums out there. Check out, "Intro," "G.E.T.O.," "It Ain't," and "Crooked Officer" for the flow.

If you've seen the movie you'll want the soundtrack. **CB4** (MCA) starts off with a P.E.S.A. (Public Enemy Service Announcement) on the importance of hardcore rap (you know it!) and kicks into "Livin' In a Zoo" by **Public Enemy**. "Black Cop" is up next by **BDP** and it's the strongest track on this CD, by my stand-



ards. There are also strong tracks from **M.C. Ren**, *Hurricane* with the **Beastie Boys**, **Fu-Schnickens** and **Parental Advisory**. There are also three tracks by **CB4** (vocals by **Daddy-O, Hi-C and Kool Moe Dee**) which are pretty hilarious, including their version of "Rapper's Delight," the best comedy rap track I've ever heard.

Making the transition from comedy of the light sense to comedy of the hardcore gangsta sense, **Tim Dog's Do or Die** (Ruffhouse/Columbia) has just come out. As an album it doesn't flow as well as his last one, but this one is gonna have the crazy, dope singles on the level of "I Get Wrecked," which he did with **KRS1**. The opening track, "I

Don't Give a Fuck," is a good example of what the Dog's all about—fuck sellout rap 'cause its takin' money away from the real hardcore rappers that are trying to say and accomplish something. But Dog also throws it down in a way that you can laugh at. Ward up! The Ultramagnetic's **TR Love** and **Moe** have helped out with production on "I Get

Wrecked," as did new producers Maurice Mc Gallegher, Ray Roll and DJ Touch for "Grab your Gats." But other than that, Tim Dog produced this one. Hardcore rap will never die!

Jumpin' to the west coast, we got Dr. Dre's release, *The Chronic* (Deathrow/Interscope). His brilliant production comes thru once again making this an album that should sell well. And he did it with practically no samples. He has learned, however, how to do his own Parliament-ish keyboard lines, and he's learned to do them well. On the rap tip, he gets a lot of help from Death Row inmates: Snoopy Dog, The D.O.C., Kurupt, Jewell, That Nigga Day, Rage and RBK. In fact, Dr. Dre wrote very little of the raps, but that's alright by me 'cause he's comin' off somethin' wicked. Check out "Stranded On Death Row," for an absolutely classic cameo by Bushwick Bill, and "The Roach": a parody of Parliament's "P. Funk (Wants To Get Ruck'd Up)," which Ice Cube parodied in his last album as well. The first three tracks are so Parliament influenced that they could be straight outta George Clinton's next album, but the high point on this album has got to be the two tracks "The Day The Niggaz Took Over" and "Nuthin' But A 'G' Thang." Who's the man with the master plan?

Well, it sure ain't H, the man from Toronto rap group **H.D.V.**, as his 2nd release, *Higher Deep Values* (Isba), proves. He's talkin' 'bout pimpin',

mackin', niggaz, bitches and dollar as if there was no tomorrow, but the way he throws down just ain't funky. He's talkin' this shit like he's never heard of N.W.A., Ice Cube or Too Short before, and although he's got the ideas he doesn't know how to express himself, it just doesn't put his heart into it. The production doesn't help either. It's enough to make it very hard to listen to more than a couple times. Anyways "Out Ya Ya Money" and "Act Down Packed" are two of the better tracks on this release.

Gettin' back to a real mothafuckin' rapper, **Ice-T** has just dropped his fifth album, *Home Invasion* (Rhyme Syndicate/Priority). Similarly, Warner records had problems with distributing this album, and Ice wouldn't bend, so they dropped him. Now he's doin' it himself with distribution help from Priority. I've got no problems with this album as it's full of G-style raps and beats with no bullshit in between. He's got sumthin' to say so check it out. "It's On," "Watch The Ice Break," "Race War," "I Ain't New To This" and "Gotta Lotta Love" stand out. Produced by DJ Aladdin, S.I.J. and Ice-T, this is hardcore so I ain't gotta say no more.

Another brother who's had record company problems is **Paris**. Simply, Warner (again!) paid him off and ripped up the contract when they heard his new album, *Sleeping With The Enemy* (Scarface). So what did Paris do? He took the loot, set up Scarface records for real and released his album independently. So if you've taped this album from

somebody else, go out and buy it 'cause we gotta support brothers don't it for themselves. Anyways, *Sleeping With The Enemy* (Scarface) is deep. Paris has, without dissing anyone, been around, backed up from his Nation of Islam science and transferred his message, instead, to black woman support and anti-government/police. His first album was more immediate, whereas this one takes a while, but the beats are still dope and the messages well thought out. *Sleeping With The Enemy* really holds the songs together, producing a ride through the mind of P-Dog as he has been thinking for the last year.

Quickly reviewing the new **Young Black Teenagers** release, *Dead End Kidz Doin' Life-time Biz* (S.O.U.L./Mca), it does the same for me as the last one: nothing! With the beats being booked up, for the most part, by Keith Shocklee and Gary G-Wiz you would think that at least some

tracks would hit, but it just doesn't happen.

Now I'm gonna break down three reviews at once since all of the three groups are from the west coast and have overlapping styles. First up is the



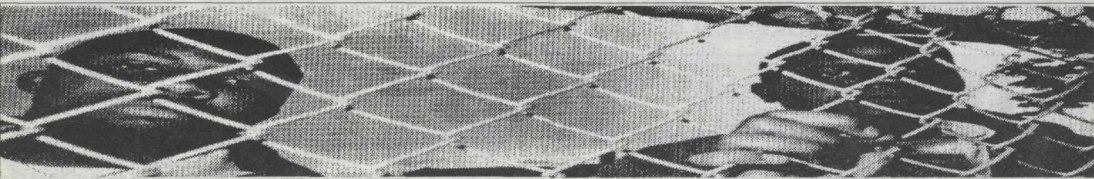
Pharcyde with their *Bizarre Ride II The Pharcyde* (Delicious Vinyl). These four guys appeared on the Brand New Heavies' *Heavy Rhyme Experience*, Vol. 1 with "Soulflower," which has been given a radical reworking before appearing on this album as well. Right now, "Pasin' Me By" is the hit that it should be but "Officer" and "Return of The

B-Boy" are also worth checkin' out as are all the crazy, blunted jazz inter-song skits. Phat-out **Now Madkap** also do the crazy jazz skits and smoke generous amounts of the herb, but their shit comes off as being a bit more hardcore. Tracks to check

freely, these guys throw down with some amazing jams. Check out "Everything's Everythin'" "Combread" and "Respect Due."

This month I'll finish things off on the east coast with **Naughty By Nature's** 19 *Naughty III* (Tommy Boy/Isba) and **Double XX Posse's** *Put Ya Boots On* (Big Beat). What I like about N.B.N. is their knack for creatin' the crazy hits (like "Hip Hop Hoorsy" which everybody in the hip-hop universe has heard of) and still keepin' it hardcore and true to the street. Props out! "Ready For Dem" and "The Hood Comes First" are another couple wicked tracks worthy your attention. Now I had a feelin' that this Double XX Posse disc was gonna be good to my earhole from the first time I heard it and I was right! Hard to the core and comin' on strong with the funk. The title track, "The Headercracker," "The Pure Thing," "Not Gonna Be Able To Dole" and "We Got It Goin' On" are all top grade and worth the ducts if you like your shit that way. Ain't no future in frontin'!

Yo, with all these crazy styles comin' out I gotta check myself and hold up on pickin' a Rapper of the Month. So peace out to the whole hip-hop nation, especially the local scene—DJ Soundwar Chapter II: was dope and it was because of you. See ya.



Yea, DJ Soundwar Chapter III CTR's rap, dance and street art competition, came off as the best yet, as everybody who attended it knows. The event officially kicked off on Thursday, April 22 with a spraycan art slide show, presented by Jeff Prigoff at the Vancouver Art Gallery. Based in L.A., Mr. Prigoff has been documenting graffiti for decades, making his showing of pieces from around the world to a packed house the perfect launch

to what would prove to be the most successful and highly attended Soundwar yet.

The DJ, MC and Dancer competitions were held at the SUB Ballroom on the U.B.C. campus on Friday, to an audience of about 600 people. Hype beats, wicked flow, cuttin that shit the fuck up and dope moves from the dance crews wuz the joint for the night as 27 MCs, 10 DJs, and 3 dance crews took it to the nitty gritty. After 6 hours of tuff competition, and an appearance by L.A. rap group Funkdubbiest, the winners were as follows: Chill Blind from Portland and B-Mello from Seattle took the 1st and 2nd prizes in the DJ category, Preach 'n' Teach (Seattle) took Best Dance Group followed by Point Blank Floor

Rockers (Seattle), and Renegade from Portland beat out MC Cook from Tacoma for the top MC position.

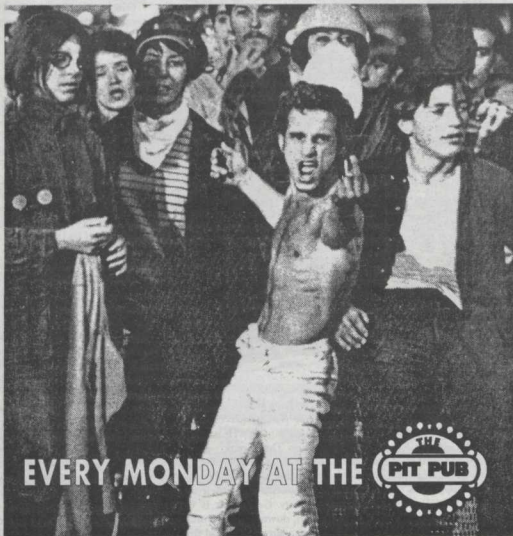
Things started up again on Saturday at 6 PM to determine the best group in the North-West, with a total of 22 groups performing to another packed house. After everyone had dropped their bomb and let the funk flow, rappin' over wicked-ass beats, seven groups were chosen to go for another round. These hardcore survivors included: Scatman-8, Twenty-Two, Terror T, Da C.I.A. Kru, Six In The Clip, Soul Rhythm Soldiers and Checka Du Stylz. Stiff competition of the brightest degree ensued with a showdown from the best of the underground, with Soul Rhythm Soldiers (Portland) claiming victory and Checka Du

Stylz pulling in second.

The winners of the Spraycan competition, which had also been going down during the two day event were also decided. It came off with Z-Lok in first and Neos tying with Virys & Dedos (all from Vancouver) for second place. All in all, if you're into da hip-hop thang, you would have been in heaven at this competition. Peace out to all competitors and spectators, and be on the lookout for Chapter IV, happening in the end of April, 1994, by Adam "Bootsy" Sloan



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THOMAS DONOVAN

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Thomas Donovan's E.P. release features the anti-racist composition "Colorcode" and the dance hits "High Time" and "Total Controller".



SHINE

Sonraise

Eight-song debut CD. "Sonraise has the kind of droning, guns-a-blazin' melodic guitar that recalls 54-40 and early Cult." - Tom Zillich, WestEndr

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VANCOUVER SPECIAL



BY TOM MILNE AND KIM KINAKIN

THE NUB

Wow, another month, another column, and still it's a race to meet the deadline. If you're reading this, obviously, we made it. Hopefully we will one day be able to deliver the goods on time, saving stress for us and our editor. The last month was a busy one, with lots of shows and reviews little time and space was left over to dedicate to such column writing, but here it is...

FANZINES

XXX, #1
Sort of like a joke with no punch line. I think XXX is just trying to stir up some shit in this state scene, but it works. However, I think a lot more can be accomplished for straight-edge than by slogan screaming and hard stances. What happened to a positive mental outlook? (No address, no names. I wonder why?)

All The Rage

It surprises me how similar yet different the punk and metal scene can be. Total do-it-yourself, hand writ-

ten and drawn. A lot of effort and time was involved but it seems to just glorify each band and never criticize. At times it seems like the content is word for word out of some metal magazine or band bio. If this was punk it would just slag all the bands, sorta like *Discorder*. (A buck or two to *All The Rage* c/o Cable 10, 180 Briar Ave., Kamloops, B.C. V2B 1C1)

GEE-ZUZ

Like clockwork a new issue with the new month. This issue shows a busy one, with lots of shows and reviews little time and space was left over to dedicate to such column writing, but here it is...

Secret Weapon

This 'zine was put out by the members of Bitchcore, who played at the W.A.V.A.W. benefit. If you saw the show, this 'zine accompanies them well but it's more approachable—includes insight to their struggles as women overcoming oppression from the rich white male—emotion-packed and inspir-

ing for those who can relate. Stuff on relationships, girls vs. boys, info on menstrual problems, child abuse laws, and alternatives to tampons. Pro-female but valuable to both sexes. Handwritten, typed, cut and pasted, D.I.Y., COOL! (\$1/\$2 to P.O. Box 7842 Olympia, WA 98507 USA)

Coastline

Misty from Secret Weapon did this hand-written and, at times, very hard to read 'zine. I found this really moving and very personal. I felt welcomed to read it. Inspirational. (\$1/\$2 to Misty F, P.O. Box 7842 Olympia, WA 98507 U.S.A.)

Glamour Glue

Weird. This is a Morrissey-type fanzine—you know, that feminine boy stuff? I don't really understand the obsessive fascination with Morrissey clone band Suede but none of the content comes off as pretentious. Kind of "like it or leave it." I've never seen anything like this. Lots of photos and graphics and very pleasing to the eye. Too bad it's so expensive. (\$5 to P.O. Box 41023, 2529 Shaughnessy St., Port Coquitlam, B.C. V3C 3G0)

BUNYON

A collection of meanderings from the mind of one Rob Dayton. *Bunyon*'s oddball wanderings range from being quite entertaining (especially the comics and the interview with an old drunk) to being somewhat boring. Portions of the 'zine tend to be entirely too self-referential and incestuous, consisting mostly of in-joke humour among Rob's circle of friends. Still, it's definitely an admirable addition to what is becoming an increasingly diverse Vancouver 'zine scene. (\$2 to Bunyon c/o 317a Cambie St., Vancouver, B.C., V6B 2N4)

LOCALITIES

Brand New Unit's new 3-song "7" is finally out; I'll review it next month, but you can bet it is good. **Strain** have gone through some member changes on guitar and

drums and their 7" will be delayed further, as their last recording was rejected. Into the studio they go again, possibly at Clint Sassewell's home studio. **The Gest Quest Co-op** will be in full effect this summer, so long as no poo-poo-bum-bums come to destroy the hall. Call Sean at 254-6720 for more info.

The Dugout has called it quits but it is possible that they might re-open at a new location. Bands interested in playing the **Anarchist Gathering** (July 29, 30, 31 - Aug. 1) should send a recording (including a lyric sheet) as soon as physically possible to P.O. Box 119, 1895 Commercial Dr., Vancouver, B.C. V5N 4A6, or call 254-4152. Volunteers for the entire event are also needed, so give them a call. It is quite possible that other news is worthy of print but we can't print what we don't know. If you want to be known you could start submitting your band info for next month's *Discorder* Local Music Directory, or call John at CTR and play live on "Thunderbird Radio Hell" airwaves. 'Til next month, call us losers.

FOR THOSE WHO WEREN'T LISTENING

We may hate bios & shit type, but a tape cover with lyrics and whatever else you can fit in a cassette case is pretty cool with us. Plus it gives us something to look at whilst we listen. Hand-drawn/written, personalized approaches are just as acceptable as those slick glossy ones.

LOSER REVIEWS

Jeff Stang - demo

I am left to assume that this is a one-man band—nothing more than the cassette tape and song list were included. My advice to the artist is to read the above paragraph on packaging. My dear friend Wozzie says this tape reminds him of an 80's pop compilation. I am agree with that but I'm still wondering which one? *Rock 81? Rock 82? Let's go with Rock 83.*

Heatmiser - demo

On the first listen I was saying "Yeah!" A great recording with solid songs, feedback and vocals that remind me of The In the way that they set an eerie mood—almost suicidal at times. Overall, a formula that could be quite accessible for college radio play. Really memorable and quite original. Surprising! Now I'm curious to see them live. (780-810 West Broadway, Vancouver, B.C. V5Z 4C9)

The Ragged Rich - demo

Grassroots, jangly, acoustic country soul-pop. This kind of step beyond my taste but I can respect the time, sincerity and soul invested in it. Stuff like the Skydivers comes to mind. (20103-49A Ave., Langley, B.C. V3A 3S2)

Hardluck - demo

Metal. Not any hybrid of metal, just metal with a bit of groove. I dunno? Living Color radio songs with more predictability. Good recording but I'm not the best person to judge.

(2395 West 13th Ave., Vancouver, B.C. V6K 2S5)

Noggin - Word is a 4 letter fuck Noggin is a 6-letter word for two messed up people. Do you remember those *Tom & Jerry* cartoons that had no voices but just weird sounds and noises? O.K., try that, but on acid. Seriously, weird violin and a guitar making noises we never could have imagined. We couldn't have expected this one. (Gritty Kitty Records, P.O. Box 5145, Bellingham, WA 98221 U.S.A.)

Honey - Unpastorized

Distorted, fuzzed-out guitars that jangle at times like Galaxie 500 and Das Damen at others. The vocals are more like emotional "sounds" than they are lyrics: mumblings which aren't too easy to understand. It kind of grows on you but some of the songs are a bit too slow. Mellow. (No address.)

ALL-AGES SHOWS

Fri. 4th - The Mighty Come Shouts, Less Than Civilized, The Redenbachers, D.B.S., and (web) Birthn Cows at the South Wall (Lonsdale Rec. Centre). Tix available at Blast. **Sun. 6th** - Horace Pinker, Horsey, and the Changelings at Blast (an early show).

Sat. 12th - Sparkmarker, Bare Minimum, Sunny Day Real Estate and (web) Birthn Cows at the Hastings Community Centre (near the P.N.E.). **Sun. 13th** - Sunny Day Real Estate and Bare Minimum at Blast (an early show).

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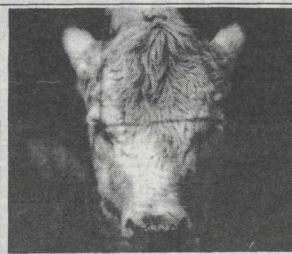
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It was six months ago when a friend came to me with the idea of doing a benefit for the Rape Crisis Centre/W.A.V.A.W. Over the course of a few conversations, one all-ages show expanded into a full weekend. For a while other commitments kept us from getting started but in March, the idea began to come together. Word spread quickly and soon we were booking bands and speakers from Vancouver, Victoria, Alberta, Seattle and Olympia. Rumors were even circulating that Babi Tarr would come (upahem). It was a great realization that so many people wanted to support Women Against Violence Against Women.

Soon the benefit had expanded to accommodate fifteen bands, four women's groups and three speakers. Sean and Darren from Stonehovel were given permission to do the t-shirt sales screening for free. Kreviss added another show to accommodate the bands from Olympia that couldn't be fit into the already tightly scheduled three shows. Strain lent equipment to the lot (town bands on Saturday night, and Guest Co-op lent the benefit the money to rent the Friday venue). The generosity and support was amazing.

The night of 13th I lay in bed envisioning a weekend of beautiful music, colossal audiences and a general camaraderie among a diverse crowd; communication in unity, everyone there for the same reason. Of course, I also imagined the cheers from the crowd as I announced the next band, my face on the cover of the *Province* and, yes, that YTV Achievement Award I've coveted for many years. As it turned out, my optimism was realistic: the music was beautiful, attendance was quite good and, aside from a few minor conflicts, everyone got along. The local bands like Stonehovel, Kreviss and Strain were really supportive and it was good to have such regional participation.

Even with the stress and long distance phone bills that had me eating Nerds and sidewalk bubble gum, it was totally worth it. We raised over \$750, after expenses, for W.A.V.A.W. I met some great people and learned what real cooperation is.

Friday, May 14th - Robson Square Conference Centre
The Robson Square Conference Centre was, as I expected, a very weird place to have a show. Push carpeting and



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PHOTO'S BY ALWIE ABDULLA AND TRISHA CHOPKY



array of styles. Fast, heavy, slow balads and everything in between, even though the singer sounded too much like Pat Benatar for me. They seemed to have a good time on stage and they gave away some free stuff, which is always cool.

Replacing **Sparkmare** was **Kicking Giant**, a two-piece from Olympia that played simple, happy, lovey music like the likes of a K Records band. They seemed tired and didn't seem especially tight but they got in good contrast to all the bands that had. It was quite refreshing. By now it was really late, the crowd had thinned out, and those who were left, I assume, were also getting tired. But soon we were all to be awoken by the kindness of **Kreviss**.

Changes were in order—I believe 5 original members still exist, but there were some new faces on stage: a new bass player replacing Len (who was killed in an accident in Thailand last month, and is greatly missed) and a couple more new guitarists. Let's just say that the stage was full. Guitar players didn't ever let a person from the crowd guess on guitar while showing. Songs from their records as well as a few of new ones were the perfect cap to a great evening.

Saturday, May 15th - The South Wall

I arrived a bit late and missed the first two songs from Victoria's **Strain**. But I'm sure the songs I missed were as good as the ones I heard. **Strain** are a lot tighter and heavier than their previous project, **Lost Cause**. I don't hear those **Struggle** influences, musically, and I'm not saying that just because Mike wore their t-shirt; they do sound like **Struggle**.

Strain, Vancouver's heaviest hardcore band was up next, and some line-up changes were in order with new 2nd guitarist, Kevin from **Elysia Love Child** (who he still plays with) and **Index-Fine Grid** drummer Len. They were as, and probably more, energetic as always. In the highlight, when vocalist took his mic and the crowd could be heard screaming "Taken Back", my gut felt like I was at a N.Y. straight edge show.

I went driving off to find a replacement telephone and while I was doing that Seattle's **Tattle Tale** started playing their completely acoustic set: no microphones, no amplification. I managed to hear the last 3 or 4 songs and was completely blown away—emotion and feeling that "made my back tingle and my stomach drop to my feet. Wow! The two members would trade off on vocals and various instruments (guitar, cello, drums) and even incorporate hand clapping. Because of the way they perform it's almost like watching a theatre performance: totally captivating. I was in complete awe.

Being on somewhat of a tardiness roll, I missed the first bit of **Susan Fox** while selling 7" records outside. Before too late I

clued in and managed to get inside. Susan, who I believe is from Seattle or Olympia, did a spoken word performance using dysfunctional speech and simple dialogue to put the listener into the mind of a mentally challenged person. I wish I had caught it all as I was unable to grasp the actual story. I hope that people were open to the idea of spoken word as an acceptable substitute for the music in the hardcore scene. Let's see how right.

Bitchoore was next and started off by saying something to the effect that they were there to inspire other females in the audience to start a band, since all the members of **Bitchoore** were untrained musicians (which in their own words still didn't know how to play their instruments). And with a lot of unbalanced starts and stops and off-timing, they played. So I feel comfortable in saying that they weren't that good and I hope they inspired some people. Their honesty is what shined most.

Somewhat I managed to actually catch the whole set of **Heavens To Betsy**, a two-piece from Olympia. I had never heard them before and didn't know what to expect, but it was definitely a welcomed surprise. **Heavens** drove power distortion that was well with what my friend said: "Come in the Bob Mould of Riot Grrrls". Whether or not a comparison to a male is appropriate (politically correct, I still think it is a good double entendre) what I liked about them was that they were using 'Super Straight-edge' equipment and I'm not sure if they liked it. The whole show ended with some weird feelings that I'll comment on later.

Sunday, May 16th - Blast Records

As usual, I walked in on **Tiger Beat**'s first song. I guess I'll have to learn to get down on socializing. Sorry, a crotch Kraviss guitarist and a member of the **Touch And Go's**, jaangled through their set of beautiful guitar/vocal melodies that could put you in a la-la land if you were laying in bed. I hope they release something soon.

Tattle Tale played again, and because this show was right off of **Pender St.**, the basses and cars could sometimes be heard over the soft sounds of their acoustic set. It's really amazing how well the acoustic performance works for them. It's so personal I don't think it would come off the same if amplified. A really good show but the outside noise too often wrecked the mood.

Unannounced were some spoken word performances by two people (at two separate times) who I think surprised everyone. Serious emotion, the kind that makes you feel like you are hearing something "private" or something you're "just not supposed to hear", may have made me uncomfortable with the tears I held back, but it paled in comparison to the emotions that filled that room. I really valued this opportunity to hear some screams that are usually unheard. Sadly, I was just in no mood to watch anymore bands; my mind was in other places. So I missed

the **Touch And Go's**. No insult to them but the weekend had me spent. From what I heard they played a fine set and all went well. My apologies for my lame attitude.

A lot of thoughts and questions arose from this weekend, for everyone on and off stage. The seriousness of hope and how we view it. How we view "benefits" and how to instigate change. Who is Riot Grrrl? What is it? How does Riot Grrrl and straight-edge mix? Is it all black and white? Whatever your conclusions, at least something happened. Something alive. Something real. Something to wake us out of this cold world. Is it too much to think? Is it too much to take time out of my day to see another side of the story? Some people may have taken it personally, some were being personal. Who's ramming what down who's throat and just what do we say "enough"?

The problem is there are people who have all the time, all too often and it's not getting any better. Society as a whole seems to slug it off, with the women taking it. We (as females and males) have to re-think the roles we play (conscious or not) and determine how they affect one another.

Bands played, money was raised, a venue for communication was created, and in the end it was clear that this was just the beginning. The fact that this weekend even happened made it a success. I'm looking forward to next time.

We hope to do another benefit in early August and some ideas going

through our heads include: outdoor venues, added spoken word speakers, a compilation, workshops for women and men (how rape and sexism affect each sex, how to help a rape victim, and general promotion of communication), a mixed workshop to relate to each other what we've learned, followed by a large all-ages show. Whew! Sounds like a big undertaking, doesn't it? If you would like to help out, it would be appreciated and I assure it would help make the next one better. You can write us at **Disorder**.

FACTS

- 1 women in 4 will be raped sometime in her life, most often by someone she knows
- 1 in 8 girls is sexually assaulted before the age of 18, usually by a male family member
- 54% of women living with men will be struck sometime during the relationship
- 20% of rapes reported and most battering and child sexual assault takes place in the home—the place we are supposed to be most safe.
- 90% of women are sexually harassed on the job at sometime during their worklife.

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much punk and not enough pop? Good but not inspirational.

Finally, Crackerbush took to the stage. By this time I was heady and tired and seriously considering going home. I've been thanking my lucky stars ever since then that I didn't, because after their first couple of songs Crackerbush just took off and left me mesmerized. This was intense stuff: heavy-duty emotion and amazing tunes. Instead of feeling tired after the show I felt only elated at seeing so many great bands in one night. Check any and all of them out when they grace our fair city again—and watch that eMpTy label!

P.S. The closing words that night were "From all of us at eMpTy to all of you in Canada, thank you!" Good musicians and polite, too! **Helen G.**

The Fluid Poster Children Brand New Unit Town Pump Saturday, May 15

It's been almost four years that The Fluid have been absent from the public eye. On a smaller and much quieter level they played to huddling crowds across America, recorded a couple albums worth of new material, and ran into the delaying blockade of finding a mutually beneficial label to release said material. In that time the closest they got to Vancouver was Seattle, they found common ground with the Hollywood Records label, and they didn't change a thing.

Integrity intact, The Fluid were given the warm, but small, reception they were deserved of. Concerning themselves more with familiarizing the

cover from that initial set-back, but this is where The Fluid's tour-smarts payed off: they quickly swaddled the straying crowd in a swirl of elusive garage-pop hits: "Black Glove," "Our Love Will Still Be There" and "Candy" reminded us all that not just any band can play at irritatingly loud decibels and have their audience enjoy it—The Fluid can!

Paul T. Brooks

The Cows Janitor Joe Gus The Dugout Tuesday, May 18

I have to be honest, I wasn't expecting much from this show. After listening to some mediocre records, and reading obnoxious bios, the Cows just weren't at the top of my list of things to get excited about. Actually, they weren't even on the list.

Gus opened the evening about an hour before sunset. As such, only a fortunate twelve were yet in attendance. Nevertheless, they came through with 25 minutes of simple, straight-forward loudness. One song was reminiscent of Pink Floyd's "Astronomy Domine," mainly because they sounded the same. Anyway, they were entertaining enough. Keep an eye out for these guys.

Janitor Joe did absolutely nothing for me. They played without emotion and I couldn't understand any of the lyrics. As my grandmother likes to say about bad polkas: "It all sounds the same to me." I got the feeling I could have seen this show

through a power-charged 45-minute set, highlighted by the title song of the new album, and the ever-obscure "39 Ladies." Axe-man Thor Eisenberger spent the evening serendipity his amp, drummer Norm Rogers provided a powerful backdrop, and bassist Kevin Rutmanis displayed an incredible talent for drooling uncontrollably. Most importantly, these guys rocked.

As you can tell, I'm not much for comparison. That's good, because these guys sound like themselves: natural, aggressive, forthright. After 6 years and 9 releases, the Cows should consider moving on to greener pastures. As their bio states, they are progressing from the top of the bottom of the heap, to the bottom of the top. A big step would be opening for 35 people at a club, instead of headlining a garage for 30. Sure, it is the coolest garage in the world, but it's probably time to see if they can do better.

Andrew McKay

Sugar Pond Grant Lee Buffalo Commodore Ballroom Wednesday, May 19

Three bands. Guy at the door checks the guest list three times to find my name. I walk in and catch the last three minutes of Grant Lee Buffalo (a band with three words in their name) pounding out an impassioned three-

band members also.

So was this a good concert? Does Bob Mould have a nasal voice? Is a marginal amount of charisma sufficient to make loud white noise interesting? Does a good record mean a good live show? Should Grant Hart start a band called Salt?

Rory Tait

Rocket From The Crypt Clawhammer Bellingham Bay Brewing Co. Wednesday, May 19

It was an evening of firsts. My first Stateside gig, my first date with Paul, and my first Rocket From The Crypt show. The Bellingham Bay Brewing Co., affectionately known by the locals as the 3B, as far as bars go, is a great venue. I've been there before but never at night, and never with a vanload of *Discord* personalities. The stage is located in such a way that there isn't a bad seat in the house, and both Clawhammer and Rocket made full use of this, pleasing the crowd with every selection. I expected the blistering performance that Rocket dished out, but I had no idea that Clawhammer were going to hit the stage with such power—let's hope they can capture their potential in the studio one day. The sound was a little weak but when I'm only spending spending eight bucks for a pitcher of Newcastle Brown Ale and a bag of chips you won't catch me complaining. The venue was good, the show was good, and Paul...? How does that Meatloaf song go again?

Justin Love

Rocket From The Crypt Clawhammer Flur Greta Town Pump Thursday, May 20

Well, I don't say it to all of the boys, but then most of them don't look as good as Justin does after a couple cool pints of Red Hook. So a second date was scheduled. Not by the dashboard lights but in the comfort of our own country where, as Justin says, "I can enjoy the freedom of honking, swearing, and throwing the finger at someone in heavy traffic and not worry about getting shot." Not that Bellingham is a hub for gang-related activity, homicide and violent crime, but a mecca for cross-border smuggling, bootleg purchases of music for minors and various other misdemeanors it is.

Coincidentally, all the bands on this evening's roster were American. Their crimes: thieves to The Mighty Flame of Rock 'n' Roll from the unrightful owner, Greta. Their punishment: the riches and spoils of this world's Sherwood that these Robinque saviours of our time are worthy of.

I dub thee Lord Flur!
I dub thee Lord Clawhammer!
I dub thee Lord Rocket From The Crypt!
Paul T. Brooks



**Kai Korinich
The Fluid**

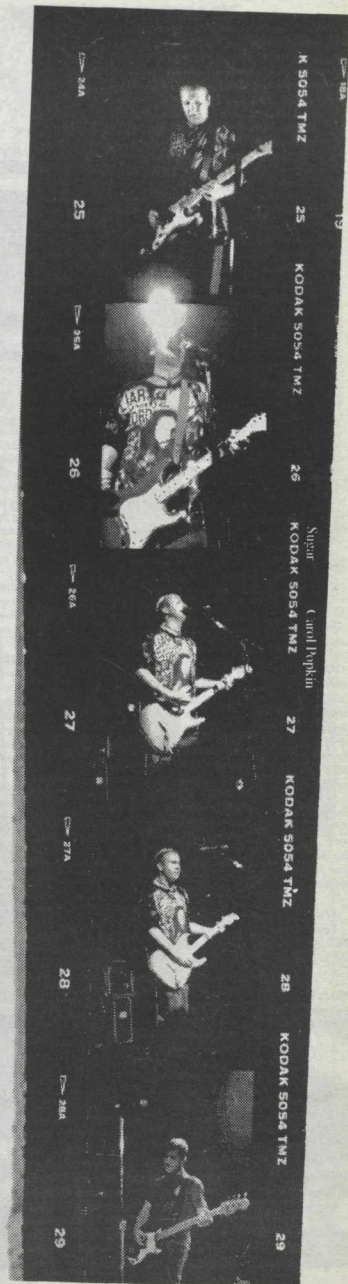
crowd to the songs from their newest release, *Purplemetal/flakemic*. The Fluid stumbled out of the gates with a frighteningly loud set. Although their start was weak, slow, and in danger of back-firing on the band, they managed to absorb the musical speedbumps and use that momentum to kick out a solid hour of rock *et roll*. Most bands would not have been able to re-

anywhere, anything. That's not a good thing. One word sums up Janitor Joe's set: whatever.

The main event. Formed in 1987, Minneapolis' Cows have released an assortment of vinyl and CDs to mixed reviews. Touring in support of their latest release, *Sexy Pee Story*, the Cows turned a pretty good effort. Resplendent in a triple-breasted body suit and multiple artificial tracheotomies, frontman Shannon Salsberg took the group

Pond were loud, really loud. I thought Pond were supposed to be a pop band, like the Posies or something, but they ended up rocking pretty hard and the crowd seemed to really dig them. I couldn't decide if I dug them or if I wished they were more like the pop band I'd imagined them to be.

Funny enough, Sugar had three band members and were really loud. I was beginning to notice a pattern forming. Bob and friends did three acoustic numbers and then went back to the loud rock thing.



K SODA TMZ

KODAK SODA TMZ

26

Sugar (Claw Hammer)

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KODAK SODA TMZ

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KODAK SODA TMZ

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Superconductor Smugglers Station Street Friday, April 30

Watching this show was about as much fun as a ruptured appendix. The Smuggler's big send-off gig before their big tour was lousy. True, the fact that lead singer Grant was sick explains his limp, uninspired performance. Also true, the fact that the Smugglers were only earning about two clams for the show explains their lack of enthusiasm. But I suspect there must have been other undisclosed reasons for the ennuï because in all the times I've seen the band this was the first time they were disappointing. Hopefully they haven't lost whatever they had that made them what they were.

Superconductor were just plain boring, cranking out their noise behind a wall of amps. Guitarist Pat Hogue expressed his embarrassment afterward when I told him I had to write a review by crying, "Oh, no! Don't! Well, okay, do. The people need to know [how much the band sucked]!"

To be fair, the Station Street venue is an odd place for any band to play since it's designed for theatre productions and doesn't encourage audience-band interaction. Also to blame was the late starting time (first band on at 12 AM) which worsened the already strained and soporific atmosphere.

K. Smith

Windwalker Guy Smiley Scrub The Leather Uppers The Dugout Saturday, May 1

Except for the TEN PEOPLE who showed, the rest of Vancouver missed out on a good time. The enlaving power of Super Nintendo must be more extensive than I thought because

when I was a youngster all-ages shows were good things. It's embarrassing to have bands travel great distances to play to NOBODY. Bad form, Vancouver! Anyway, showing up at 8:00 which turned out to be an hour too early because Edmonton's Guy Smiley failed to show.

Eventually, Toronto's Leather Uppers took the stage, and take it they did! Clad in orange outfit that would have made Nardwaz envious, this wonderfully goofy duo raved out in classic three-chord style. I'm still not sure what these guys are all about but I do know that they're committed to good ol' Canadian fun. At last, the void left by Deja Voodoo's dissolution seems to have been filled.

Next up was Scrub from San Francisco. This is a group of super nice guys who lay out one hell of a heavy sound: Helmet meets Soundgarden would be an apt, if unimaginative, way of describing their musical style. At times plodding, at other times frenetic, Scrub oscillates between hypnotic pacing and emancipating release. Tight and kinetic, Scrub entertained.

The only thing

that could have improved the evening would have been a CROWD. Both bands are to be commended for maintaining their enthusiasm in the face of such emptiness. Hopefully this review will improve their reception in the unlikely event either ever decide to return.

Jason

Living Colour Bad Brains 86 St. Music Hall Sunday, May 2

Having seen Living Colour play the Commodore a couple of years ago, I was expecting one butt-kicker of a concert this time 'round. I mean, these guys are killer musicians both individually and as a band, making the event somewhat awe-striking for any aspiring musician. With material drawn from *Stain*, their latest, and certainly most heavy slab o' silicon to date, plus *Time's Up* and *Vivid*, Living Colour showed how music and mosh-inciting grooves should be the centerpieces of any performance. And this was a great performance.

Among the many guitar heroes of this era, few can compare to Vernon Reid. His inventive, melodic, often screamingly fast shredding is enough to blow this writer's brain, and was best demonstrated on tunes like "Love Rears its Ugly Head" and "Cult of Personality." New bassist Doug Wimbish was equally impressive on 5 and 12 string bass, but I still don't see why he would have turned down that mega-bucks offer to join the Rolling Stones. Artistic credit? Bah. Along with drummer Will Calhoun, they held down one of the tightest, funkier rhythm sections that I've ever heard. Singer Corey Glover also had great stage presence and strong vocals, highlighted on "Vivid" and "Middle Man."

Unfortunately, the band only played for 75 minutes! And could some-



hardly hear it in the upper registers during some of burnin' Vernon's fiercest solos.

Openers Bad Brains sounded pretty good too but I hadn't really heard them before, so it was quite new for me. Nevertheless, they managed to shake that 'house pretty well with their quasi-reggae/thrash half-brand of music.

Brian Wiseyer

Einstürzende Neubauten Miranda Sex Garden Commodore Ballroom Monday, May 3

Waiting for six years certainly whet my appetite for this show, and my thirst didn't go unslaked. Observing that most bands are "acting" when they're on stage, what makes

the members of Einstürzende Neubauten truly great is that they are purely themselves.

Amazingly, Neubauten's paraphenalia fit on the stage—percussionists F. M.

ble Blixa Bargeld was the riveting frontperson, somehow managing to be cold and emotional at the same time. Blixa communicated little with the audience and seldom betrayed a hint of positive feeling, but his singing was full of angst. Sometimes he would give out blood-curdling screams that were so full of anguish they were scary.

Compared to their Expo 86 appearance, Neubauten was much more symphonic and tight, but that doesn't mean the words "sell-out" should be trotted out. "The Infernielischen," from their latest, *Tabula Rasa*, was a strong lead-off to performances of older stuff, such as "Häusler Luege" and "Ich Bin's." It was also fascinating to watch how Uruhr and Einheit used different found objects to make sounds. Instead of drums, plastic buckets and a wooden wheel with bells that worked like a roulette wheel. But these were not randomly used; like the rest of the show they were carefully choreographed. The entire show was probably the show of the year for its intelligence, grace and thought.

Openers Miranda Sex Garden, instead of being the anticipated charming madrigals, were too loud, emitting a noise barrage that was too uniform to be interesting. Because of the excessive volume any subtlety was lost.

Jane Scudeler

Fugazi Mecca Normal Sparkmarker Friday, May 7 Plaza of Nations

I think the irony of Fugazi flanked by a lavish and very expensive p.a. system, and Ian Mackaye's bellowing of "You are not what you own," while a young fanclad in Doc Martens was tossed over the heads of the audience pretty much sums it up... Fugazi are more arena-rock than they are or would care to believe.

Paul t. Brooks

eMPTy showcase Crackerbash Zipgun The Meices Kill Sybil Sinister Six Sicko ANZA Club Saturday, May 8

I was really excited about this gig, aptly described as an "all-headliner" show by the frontman for Crackerbash. Sicko didn't thrill me that much but a reliable ear who was also there was enthralled so you should go by his opinion. I've since heard their demo, which was really good, and they obviously have their strengths. Sinister Six were garagey, old-school and had attitude (good). I loved their sound. Kill Sybil, however, really started the evening. From here on in all the bands had stage presence to spare and rocked! As another friend said, "They have some good songs and during the ones that aren't [that good] they're still interesting to watch."

Up next were the Meices. The fact that a good half of the people at the club were band members of some sort led to an interesting living-room kind of feel—I felt like I'd stumbled into a private but very party—and also made for inside jokes. The Meices were introduced as the Crinkles, which probably didn't confuse those people in the know but had me wondering for a while. Anyhow, the Meices were fab! After the guitarist jumped into the air like a rocket and broke a few strings, people were hap-happy! I tried to buy a t-shirt but the merchandise had been spirited away by the time I got back from the bank machine. Hint: "Don't Let the Soap Run Out" is a great song to sing in the shower.

Zipgun followed up with a tight, loud set. For some reason it seemed a little nondescript and didn't enthrall me the way the Meices or Crackerbash did. Too

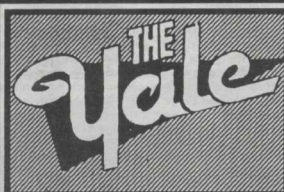


body please tell the sound people at 86 St. to turn up the guitar! Ya could



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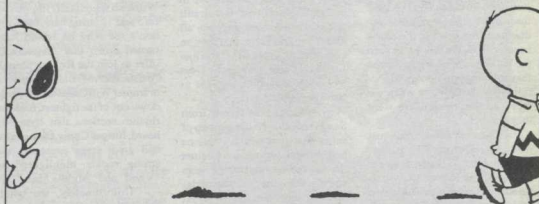
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UNDER REVIEW

ERIC'S TRIP

Peter
(Murderecords/Cargo)

Okay, now let's get real folks. If you bought this disc expecting six great songs from a hot new band from the Maritimes, you probably feel just a little ripped off that it's just poor four-track recordings from a garage band? Sure you'll probably sit there and tell your friends, "Oh, it gives it that raw sound," or "It's their style," or some bullshit comment like that, but deep down inside you probably feel like a total schub for falling for

the press hype (or worse yet, your flavour of the month, Sloan, said they like them so they must be good), and dishing out \$12 for *Peter*. So, if you are considering buying it, believe this hype: prepare thyself before buying.

Time and time again us scenesters are duped into buying sub-par recordings by hip bands, more often than not because we want to be cutting edge. Now I've seen Eric's Trip live and they are mammothly great; their music is pretty close to Sonic Youth but the vocals are top notch and they write

a mean tune. These guys will be found their angle and extract maximum value from it.

Don't expect to find any sociopolitical angst or heart-felt emotion here folks (just 'suz Kurt Cobain likes em...sheesh!), if that's what you're looking for then this is not your cup of saki (to be fair "Ah, Singapore" and "Black Bass" are sung sweetly and not without sincerity). We're talking 100% camp: a bubble gum pop-culture parody. I mean, how can you beat a title like "Tortoise Brand Pot Scrubbing Cleaners Theme (Green Tortoise)" for sheer silliness quotient? The lyrics are even sillier, making the B-52's look like poker-faced journalists, and I suppose they can get away with making as little sense as they do because English is a second language to them.

Moto

SHONEN KNIFE

Let's Knife
(Virgin/A&M)

If the Ramones, the B-52's, the Go-Go's, and the Ventures all met in Tokyo for a night on the town, the result would sound like *Let's Knife*. Well, maybe not, but it gives you an idea.

This trio of chicks from the land of the rising sun blend elements of 50's pop/rock ("Cycling Is Fun"), 60's surf bands ("Milky Way"), and 70's punk ("Beat Up Bison," "Antonio Baka Guy"), then immerse the whole kit'n'kaboodle in bright, icky-sticky, goovy good fun. Do not mistake these guys for artists who enjoy change. Although I like them too much to dust them off as a

gimmick band, I will say they have found their angle and extract maximum value from it.

In the final analysis, the music critic in me wants to label Shonen Knife as Campy Power Pop, but I actually think it would be more fitting to describe them as the sonic equivalent to those tiny, colourful Japanese candies with the foil packaging and cute names. Yum.

Jules D.

THE MIGHTY MIGHTY BOSSTONES

Ska-Core the Devil and More

(Mercury/Polygram)

Things in my little world are growing progressively more complicated. I guess I should leave out names and details to prevent those involved from kicking my butt, and to protect the general public from boredom.

Am I the root of all evil? That is becoming increasingly less debatable. I seek a vacation. What possible superior method could there be to block synaptic dismay than some distracting music?

The new Mighty Mighty Bosstones provides four walls to hide behind, all thick with rhythm. The thudding, thumping and yelling is a temporary smug blanket under which I can close my eyes and pretend I'm getting paid to suffer my mental anguish. The band more than lives up to it's title of mightiness. The songs are fast and jump, two of which are live recordings. The Bosstones inspire us all to achieve versatility in our meagre existences as they range from Motorhead-like segments to a Bob Marley cover on the album. Sure, you can separate a girl from her feelings of self worth but good luck if any of you (and you know who you are) try pry this album away.

Emma Lauder



RATTLED ROOSTERS

Year of the Rooster
(Independent)

I'm surprised that with all the touring these guys have done they had the energy to get into the studio. Appropriately opening with the cocking of a shotgun, this CD moves fast. *Year of the Rooster* does a much better job of capturing their live sound than the somewhat over-produced 7" out last year. This CD is smooth but not slick. The new tracks are irresistible, "Car with Fins" especially. The old favourites are here ("Kill Billy Kill," "Oh Lady," and "Flat Broke,") and their cover of "Walkin' After Midnight" compares with Patsy Cline's—heresy, I know...

I hesitate to say this, 'cause it borders on corny, but the Rattled Roosters really have established their own sound with this release. It still draws on the rockabilly/country roots but strays far into their own territory. Equally good for driving, dancing by yourself or doing the dishes, *Year of the Rooster* is a swell CD—check out the hidden track.

Helen G

SEBADOH

Bubble and Scrape
(Sub Pop)

Like most Sebadoh releases, the songwriting genius is mixed in with healthy doses of four-track filler. And while on *Bubble and Scrape* said "filler" sometimes contained lots of outrageously warped tid-

Sam the Record Man

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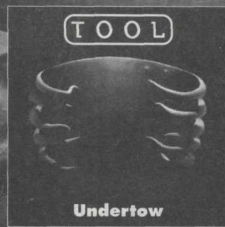
AND
STAYS
THERE

PERFORMING AT
LOLLAPALOOZA '93



8.99
CASS

14.99
CD



Undertow

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bits, it also provides an opportunity to use the fast-forward button on your tape deck, or your nice, new programmable CD player. But! Take note, this is not an excuse for not buying this album: it contains a number of songs that can only be described by overused cliché terms like "brilliant" and "fucking great," and all that. Bitterness and catharsis without the cock-rock attitude.

Rory Tait

PIGFARM

Plug
(Peermusic)

The more I force myself to listen to this, the less I like it. I don't really have the authority or life experience necessary to say this but I'm feeling rather stropy so I may as well vent a little aggression: these boys sound like every other opening/first on/ side-stage band that clubs and garages are more than bombarded with. Imagine the Barenaked Ladies without any of their vast amounts of subtle humour. Or picture cookies without chocolate, sugar or eggs. Sense something missing? Yeah, it's called entertainment, skill and vibrance. I recommend they find some.

Emma Lauder

MIND BOMB

(Mercury/Polygram)

This release could pass for a compilation considering the range of production styles. One song sounds like Mötley Crüe, with that L.A. cheery metal sound, then it gets into a groovy hard rock style like Living Colour, and overall, the vocals are reminiscent of Faith No More. Now, when comparisons are made they can either take the form of an improvement on the original or come out sounding like a band ripping off the style of another band. Unfortunately, Mind Bomb falls into the latter category. This isn't to state that they're clichéd and boring. After all, a band can't be titled when it hasn't an identity of its own.

Braden Z.

PRIMUS

Pork Soda
(Interscope)

This hotly awaited slab is finally out, and is more of that progressive, loopy, funky, I-don't-know-what-you-call-it Primus music. *Pork Soda* is another musician's wet dream as this trio gives you very creamy, intricate yet sparse songs done with

a skill that most of us would donate souls to have. Les Claypool still has his fish fetish going on, with "The Of Diamond Back Sturgeon," and there are no less than four songs with a meat theme. The funk thing is a little too heavy and the Zappa-style influence is still there in a big way, as are the weird time signatures. The band is one of the tightest in history, yet they are interesting enough not to seem like they're showing off. Primus fans already know this "I'll cook, but if you don't know what Primus' twisted little world is like, *Pork Soda* is a good start.

Melo



GUMBALL

Super Tasty
(Columbia/Sony)

I like Don Fleming. He's produced albums for Teenage Fanclub, The Posies and Midway Still, he's collaborated with the likes of Thurston Moore and J Mascis in the Dim Stars and Velvet Monkeys, and his band, Gumball, recently released the aptly titled *Super Tasty*. College radio all the way folks: smooth on the inside and rough around the edges with enough rebellion for good measure. This album fits nicely into any good indie collection.

Justin Love

AUTEURS

New Wave
(Caroline)

Despite the dark, goth-looking, Errol Flynn cover that conjures up images of angst-ridden, pretentious, arty goth crap, this CD actually turns out to be a well-crafted and mellow pop album filled with lilting melodies underscored by a perfectly complementary jangly guitar style. The vocal style is slightly reminiscent of early George Harrison but I find the melodies and general style much more interesting.

Tom Milne

CHRIS MARS

75% Less Fat
(Smash/Island)

Last year's *Horseshoes And Handgrenades* made me stop thinking of Chris Mars as an ex-Replacement, a totally radio-friendly pop-rock album that sounded different without resorting to clichés. I was surprised that he came out with 75% Less Fat so soon. Once again Mars plays damn near everything on the album except bass and clarinet. Most would say that's a little self-indulgent, but he manages to pull it off well. What is self-indulgent is his use of his own artwork on the covers. It's good, but really, Chris, save for the gallery.

I said I like, he plays almost everything and therefore some songs, like "Stuck In Rewind," sound like time lifeless, but the jangs get kicked out on "No Bands," "Washed," and "Public Opinion." All in all, 75% Less Fat is pretty much the same stuff, without songs cutting down Paul Westerberg. Catchy and sometimes a little sarcastic, but it'll grow on you.

Melo

MAN LIFTING BANNER

10" That Shook The World
(Crucial Response)

Unlike Downcast, whoput Bolshhevik graphics in their albums, but profess to have no particular ideology, or Struggle, who for all their radical lyrics can be no more specific about their ideals than to whine about anarchism, Man Lifting Banner are in your face Communists, as evidenced by the numerous Lenin quotes and the aptly titled "Committed to Communism." As well, they kindly explain in "Still Straight," that they are proudly straight-edge. Fortunately enough, this merely adds amusement value to what is a powerful, focused record, which, as I'm neither Communist nor straight-edge, is rather more important.

The 10" will appeal to anyone who likes Strain for their music instead of the fact that they are all-stars of the local straight-edge scene. Unfortunately, as all the local record stores are too busy competing to see who can sell the most units of Pavement, you'll have to order it from Blacklist (if any are left) or from the label, out of Germany.

The asshole without a Disorder column

PAW

Dragline
(A&M)

It's loud! It's heavy! It's Paw! Four boys who have provided enough rural pictures in their CD case to make me think that they were hauling bails of hay by tractor long before they touched guitars. However, their possible affiliation with life on the "of" farm by no means inhibits or hampers their musical efficiency. Not that this album is thoroughly mind-boggling but it makes a nice change from the average ear soothing melodies.

Paw's sounds smother and encase you in a cobalt bottle of projected frustration. In other words, this music makes me mad. Haven't figured out what the heck Paw is yelling about but the potential combination of stored hay, distributing fertilizer and being midwife to a cow would inspire any of us to write Helmsluth songs, right?

Emma Lauder

VARIOUS ARTISTS

Straight Outta Ireland
(Attic/Scotti Bros.)

I generally brace myself with something potent when I'm faced with listening to collections that compile tunes by various artists who's only common denominator is their location. *Straight Outta Ireland*, as the name implies, features eleven contemporary Irish artists, all of whom sound fine on their own. There is a wide variety of styles and each performance is worthy of merit, particularly "Destiny Birdland," by Katell Keinig, "Darling," by The Spirit Merchants, and "Valley of Dead Cars," by Fatima Mansions, but compiled the listener is faced with the "play something I like" syndrome.

Like most similar compilations, location means dick. Witness the endless supply of Toronto area collections. Dullsville, baby! *Straight Outta Ireland* proves that as good as these artists are, they aren't good because they are from a particular place, nor are they brilliant.

Norm van Rassel

THE POSIES

Frosting On The Beater
(Geffen Records)

Knowing this album was produced by Don Fleming, I was expecting

the great sounding recording that *Frosting On The Beater* is. What I didn't expect was such a catchy collection of well-crafted pop songs. Short, sweet, and radio-friendly with more hooks than grandpa's tackle box, The Posies seem to have finally found their footing after years of inconsistent releases. All that remains to be seen is if they can pull it off live.

Justin Love

VARIOUS ARTISTS

Stars Kill Rock
(Kill Rock stars)

A mixture of k style, out-of-tune pop, raw thrash-garage/punk, and noisy trash rock. Goldenshield, Calamity Jane, Heroine, Tribe 8 and Jackacid (who do a great Avengers cover) are some of the standouts, but there aren't any real duds on this comp. Each band is wildly energetic even though the album covers some pretty diverse stylistic territory.

Tom Milne

ARRESTED DEVELOPMENT

Unplugged
(Chrysalis)

Talk about jumping onto the proverbial bandwagon. NO, let's not. Let's talk about the music. Well, nothing outstanding here, but Arrested Development and their extended band do lay down some adequate grooves, providing the foundation for the AD World. I've gotta say that this recording features, possibly, the most annoying drumming so far this decade. But like I said, the rest is adequate. Also, if you didn't quite catch the subtlety the first time, there's instrumental versions included to enhance the stunning adequateness. As *Unplugged* is a live recording, these instrumentals are the same as the originals with the vocals mixed real low. I can get that effect on my Walkman™ when I listen to 70's tapes and unplug one ear. Anyway, I've been responsible for enough tree slaughter so I won't go on. Save yer dough for something important, like a pair of bell-bottoms.

Norm van Rassel

YOUTH BRIGADE

Come Again
(Better Youth Organization)

If you were ever a fan of Youth Brigade's early, energetic, poppy California-style hardcore, you'll find this is not quite as bad as expected. "One in Five" and "Lost

in Nostalgia" actually come close to some of the better early stuff, but with all of the really great new stuff out there I can't say this is a priority buy. Still, if you ever get a chance to check out their live show they put on an amazingly energetic performance.

Tom Milne

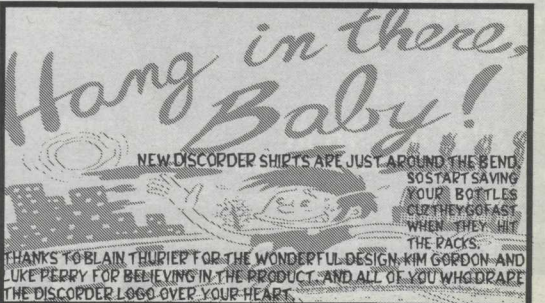
SMASH THE STATE: ADIS-COGRAPHY OF CANADIAN PUNK, 1977-1992

Compiled by Frank Manley
(No Exit)

Let me preface this book review by saying that my entire punk experience consists of 2 Pointed Sticks singles, 1 DOA concert and a safety pin through my ear.

When you first notice the book *Smash the State*, take note of the sub-heading *A Discography of Canadian Punk, 1977-1992*. I obviously skipped the sub-heading and anticipated a history lesson on the punk movement in Canada. In reality, *Smash the State* is the DISCOGRAPHY of the Canadian punk scene, probably more of an interest to the avid collector, or those who have a deep interest in accumulating Canadian punk vinyl, than to those who just want to find out more about the scene in general. *Smash the State* alphabetically chronicles those bands deemed as having that punk spirit. And although there may be some debate as to what bands should have or should have been included, *Smash the State* does an admirable job in documenting the bands involved. From The Action's 1978 12" to Zoom's 1980 7" (they even have Platinum Blade 7" listed!). The coverage isn't limited to the early years but also includes vinyl releases (CDs are "antithetical to the low-tech spirit of punk") through to 1992 (Tankhok, Superconducter, etc.). Lots of cover art reprints, an interview with Joey Shithead and (to justify the \$15.00 price tag) a 4-song 7" featuring, of course, some early, forgotten Canadian punk rock.

The Reverend Norman



MOFO'S PSYCHOSONIC PIX O' THE MONTH

Welcome, welcome! First things first. You'll notice the new header for this column. It was supplied by Jurgen Schaub, the guy who supplied last month's quote. Jurgen's got a lit'l graphics-type thing goin' on called Penguin, Unlimited. Give him a call at 325-3089 for cool work. Thankew, man, and consolation prizes are on the way. Hopefully, I will have some nifty stickers done up with this little graphic, as well as some of Brook's equally nifty graphic that was used the last couple o' months. But I have many irons in the fire, so I will advise you when the blessed event actually occurs.

Those of you who are waiting for the tapes, take heart! I forgot to do the old "please allow 4-6 weeks for delivery" thing when I put the blurb in. Oops! They are coming, honest!

There is an enormously great book out called *Incredibly Strange Music Volume 1* which has been put out by the RE/Search

quality book focusing on people who make a life's work out of collecting weird and bad records. Sound familiar? I thought I was pretty heavily into it but these folks are hardcore! We're talkin' collections going into four digits! There's a pile of info on all of the sub-genres like celebrity records, strip music, B-movie soundtracks, "how-to," promo records and a gazillion other styles. Just the fact that they interviewed the guy who wrote "Popcorn" gives this the Mofo Seal o'



Quality. Look for a follow-up volume in the near future, 'cos there's just too much info for one book. Save your pennies, though, it'll cost

you about 22-25 smackers. For this month's group o' grizzly greats I decided to whip out my 7-inches. This format is hard to track down since most of the second hand stores are either filthy with lame, early 80's 45s, or have tossed them out altogether.

In my house I have this goofy thing that I like to call The Wall O' Shame. It is one wall of my dining area covered with the worst of the worst in 45s. So far it's got about 60-70 records tacked up. Now it starts out quite easy to find said records, but the key to having a wower of a Wall O' Shame is to have as many picture sleeves as possible (even harder to locate) and to have a reason to have them up.

For instance, I have the pic. sleeve of Edward Bear's "Last Song", but that's about all I've been able to find—I have a side of The Wall devoted to TV theme songs. Also worthy are the one hit wonders like Paper Lace's "The Night Chicago Died" or Wendy's "Last Kiss." I also have The Inmortals on The Wall; classics like Tom Jones' "She's a Lady" and War's "Low Rider." It's always good to have variety on The Wall.

Try to hunt out the stuff that people have tried to forget about (stuff even classic rock stations won't play), that way you can haunt your guests' dreams with dim memories of Alan O'Day's "Undercover Angel" or Rupert Holmes' "The Pina Colada Song." By the way, here's a cool thing you all can do: call up those cheezy classic rock stations and request some of the really awful stuff from the Boomer era. Let's see how badly we can jam up their phone lines and fax machines with requests for Framp-ton's "I'm In You" or Andrea Tusk Connector's "More, More, More" and the like! While you're at it ask them not to play "Southern Man" or fucking "Wish You Were Here" yet again!

Where I work we're subjected to CFMI and I hear both of the previously mentioned songs at least five times a week; their programmers have absolutely no imagination.

"White is the Colour"—**Vancouver Whitecaps**
Gonna start off with a rouser from the PR Dept. of the old NASL soccer team. It has very typical march beat and the whole team doing its beer-slinging best to carry a tune. The British teams have these fight songs sussed, I must admit.
Cheezability Rating: 100 (always makes me giggle uncontrollably)

Sound Charades—**Artist Unknown** (Ford Motor Company)
This is a two record flexi-disc set. I'm assuming they gave out to convince consumers to buy their lousy nusbuckets. The records consist of simple soundbites like vacuum cleaners, clocks, and the like, and I guess you were supposed to have a hard time guessing them. Ford must have thought their owners were complete idiots.
Come to think of it they did sell a lot of Pintos. Side A has an unbelievably bad square dance, providing you're not too worn out by the charades.
Cheezability Rating: 98

"Coppia Perfetta"—**Nicolino et Ninetta** (Soriso)
The Burns and Allen of Italy do a little skit for you. Could be funny, but my Italian is rusty. The shop I got this in had about a hundred different titles like this but I haven't seen anything like it anywhere else.
Cheezability Rating: 65

"Fever!"—**Sesame Street** (CTW Records)
The cast of *Sesame*

Street go disco with the help of Robin Gibb! I need say no more!
Cheezability Rating: 95

Spanish—**World Foreign Language Series** (World Publishing)
Bone up on your Spanish with this flexi-disc set covering important areas where speaking Spanish counts, like the Customs office and bail inquiries. I wish I had the Italian version so I could decipher Niccolino Et Ninetta. Note: if you find a flexi, slap it to tape right away because they deteriorate at a horrendous rate!
Cheezability Rating: 80

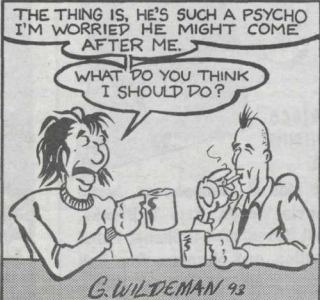
THEE PSYCHOSONIC PICK O' THEE MONTH!!!!!!!
Improve Your Golf—**Henry Martell and Ernie Afaganis** (RD Productions)

Those of you out there without a grip can get one with Edmondton golf legend, Henry Martell, and golfeaster extraordinaire, Afaganis. Ten simple ways to show can make the difference between a duffer and a PGA champ. Lovely sleeve and cool photos make this package as action-packed and exciting as the real game. And no, Strangers fans, track one, "Grip," is not a cover version so don't get your hopes up!
Cheezability Rating: 28 over par (100)

That's it for now! Send me cool stuff, of course, and always keep your eyes open for the weird and wonderful! Drop me a line at:
Hey, Mofo!
2054 E. Broadway
Vancouver, BC
V5N 1W7
Or c/o *Discorder Central*!



THE BLANK GENERATION





CHARTS

JUNE 93 LONG VINYL 50

1 SUGAR	BEASTER	RYKOOSIC
2 BUTHOL SURFERS	INDEPENDENT WORM SALOON	EMI
3 VARIOUS ARTISTS	FREEDOM OF CHOICE	CAROLINE
4 NEGATIVLAND	FREE	SEELAND
5 ERGUTZENDE NEUBAUTEN	TABULA RASA	MUTE
6 GREEN JELLO	CEREAL KILLER	ZOO
7 ME MOWA M MORGENTHAUER	SHIVA SPACE MACHINE	CHOOCH
8 ERIC'S TRIP	PETER	MURDER
9 FRANK BLACK	FRANK BLACK	4AD
10 PEACE, LOVE AND PITBULLS	PEACE, LOVE AND PITBULLS	NETWERK
11 BLASE PASCAL	E-FILTER EP	BEE APOCALYPSE
12 KRAMER	THE GULET TRIP	SHIMMY-DISC
13 AGUA VELVETS	THE AGUA VELVETS	RIPTIDE
14 AMERICAN MUSIC CLUB	MERCURY	REPRISE
15 GOOBER PATROL	DUTCH OVENS	LOST AND FOUND
16 SHADOWY MEN ON A...	SPORT FISHIN'	CARGO
17 HUGGY BEAR/BKINI KILL	OUR TROUBLED YOUTH/YEAH	KILL ROCK STARS
18 THE MUFFS	THE MUFFS	WARNER
19 GUMBALL	SUPER TASTY	COLUMBIA
20 SAINT ETIENNE	GO TOUGH	WARNER
21 RIA STATE	GOORGIOUS	ZTT
22 NEW ORDER	REPUBLIC	WARNER
23 FUNLAND	SWEETNESS	ARISTA
24 THE FLUID	PURPLEMETALFLAKEMUSIC	HOLLYWOOD
25 SUPERSNAZZ	SUPERSTUPID	SUB POP
26 THE POGUES	FROSTING ON THE BEATER	GEFFEN
27 THE 5.6.7.8.5	CAN'T HELP IT	ROCKVILLE
28 SUDE	SELF-TITLED	COLUMBIA
29 PORNO FOR PYROS	PORNO FOR PYROS	WARNER
30 13 ENIGMS	PERPETUAL MOTION MACHINE	EMI
31 MADDIE ROSE	BRING IT DOWN	SEED

32 DINGDAUR JR	OUT THERE EP	WARNER
33 THE BRADY BUNCH	IT'S A SUNSHINE DAY	MCA
34 FINTRIBE	AN UNEXPECTED GROOVY TREAT	EPIC
35 BONESAW	WRITTEN IN STONE	CARGO
36 TREEPEOPLE	JUST KIDDING	C/Z
37 HEATMISER	DEAD AIR	FRONTIER
38 KREATOR	RENEWAL	FUTURIST
39 NIMB	DEATH ON THE INSTALLMENT ...	RECONSTRUCTION
40 KORN/WITCHCOCK	RESPECT	ARM
41 GUY KLUCIVESEK	POLKA DOTS & LASER BEAMS	CARGO
42 MIGHTY MIGHTY BOISSTONES	SKA-CORE	MERCURY
43 REVEREND HORTON HEAT	FULL CUSTOM GOSPEL SOUNDS	SUB POP
44 VARIOUS ARTISTS	PAY IT ALL BACK VOL. 4	ON4 SOUND
45 THE SMUGGLERS	WET PANTS CLUB	RADIATION
46 PJ HARVEY	RO OF ME	ISLAND
47 RADICHEAD	PARLO HONEY	EMI
48 DIGABLE PLANETS	REACHIN'	PENDULUM
49 VARIOUS ARTISTS	STARS KILL ROCK	KILL ROCK STARS
50 SEAM	KERNEL	TOUCH AND GO

JUNE 93 SHORT VINYL 35

1 BUM	YOUR DISCIPLE	AI-GO-GO
2 EVAPORATORS	WELCOME TO MY CASTLE	NARDWUAR
3 JALE	LIED/TWISTED	CINNAMONTOST
4 SPARKMARKER	PUG	SELFLESS
5 THE SNEETCHES	AND I'M THINKING	BUS STOP
6 CORNDOLLY	HUMAN CANNONBALL	MUD
7 BIG ED	BOTTLE FED	KISSBOG
8 CALAMITY JANE	LOVE SONGS/REVELE	TM KERR
9 MIEVOS RANCHEROS	CRED WITH AM'S	LUCRY
10 CHOKEBORE	THROATS TO HE/HONORBY	AMPHETAMINE SEPTILE
11 DOG	MATURATION MADE A MESS OF ME	FEL GOOD
12 JAWBOX	JACKPOT PUS! MOTORIST	DISCHORD
13 THE NUTHINS	ALLERGIC KISS/COLOUR TRIP	MERRY-GO-ROUND
14 FITZ OF DEPRESSION	FITZ OF DEPRESSION	MEAT
15 THE SMUGGLERS	IN GERMANY	SCREAMING APPLE
16 GHETTO SCHEST	ANTIFACE/TRY LIES	SCHEMING INTELIGENCIA
17 TSUNAMI	24 HOUR SERVICE	SIMPLE MACHINES
18 BIG DADDY MEAT STRAW	MOVING TO SEATTLE	MAJORITY
19 THE DICKIES	ROADKILL	THE DICKIES
20 FINGER	GRAVITATIN'	RADIATION
21 SICKO	COUNT ME OUT/ BROKEN STRING	EMPTY
22 THE DEVIATORS	FALLING AWAY	EMPTY
23 ST. JOHNNY	GO TO SLEEP	AJAX
24 CRASH 13	PORCH CRAWLERS	EN GUARD
25 JERKWARD	HAND GRABBER/ BLAMMOUND	MOPE
26 THE LEGEND	ROCKAWAY BEACH/ DONUTS	SUB POP
27 MOUNT MOONLEYS	THRILL THRILL THRILL	MUMMIFIED
28 GRAVEL	YESTERDAY, IN YOUR EYE	MUD
29 HOT GLUE GUN	WATCH YOUR SPEED	K
30 STUMPY JOE	WELCOME BACK	TOP DAWER
31 VARIOUS ARTISTS	NEVER MIND THE MULLOSCS	SRP PAPER
32 RADIOBLUE	SONIC	MERCYBEAT
33 FRAMPTON BORTHERS	LIKE AN OLIVER STONE	BOGUS
34 KREISS	UNVEILED/ YOU THINK	SCRATCH
35 THE MCTELLS	CLEAN/ IT'S HAPPENING	K

JUNE 93 INDIE HOME JOBS

1 MEET DAVIS	"GO GO ROUND"
2 WINDWALKER	"BLACKBIRD"
3 HONEY	"PULL KINGS"
4 MOVIELAND	"CANE"
5 SURFOUSTERS	"HEADLESS BATTALION"
6 THE MYSTERIONS	"BEACH BALLS"
7 FIELD DAY	"PET"
8 SICK SICK YEAH	"IN THE SUMMERTIME"
9 REAL MCKENZIES	"IN THE SUMMERTIME"
10 MOST	"BELIEVE"
11 ONE	"WIDE LOAD"
12 THUMBSCREW	"TRENDY HIPPIES"
13 LOTUS EATERS	"GOD"
14 VIVINAGRETTES	"I WAS SAVED"
15 MEXICAN POWER AUTHORITY	"CHURCH ACROSS THE ROAD"
16 HOLY COWS	"GRASS HUT"
17 THE MYSTERIONS	"DESCENT"
18 GOAT BOY	"MR. WITCH"
19 SNEATER	"FUCKING DAY"
20 STRAIN	"YOU DONT OWE ME"
21 LOTUS EATER	"CATARACT"
22 LEPHANTS CHILD	"GOD"
23 TEETH	"MINE"
24 CRAWL	"LOOK AT YOURSELF PLEASE"
25 HORSEY	"NO LIES"
26 THE MANY	"GO LIGHT"
27 PABLEY SUITCASE	"KINDLING"
28 THE STOKERS	"STAND-HIGH"
29 12 MIDNITE	"EDGE OF THE WORLD"
30 DARKEST OF THE HILLSIDE THICKETS	"BEACH LIFE"
31 THE ROAD	"DIGGIN UP THE WORLD"
32 WINGNUTS	"IT'S GOOD TO BE ALONE"
33 RAIL	"I HATE MY JOB"
35 GOOBERS	"KILL PEOPLE WITH TUCKED IN SHIRTS"

DO YOU REMEMBER ROCK'N'ROLL RADIO? DISORDER CHARTS 10 YEARS AGO.

1 SHRIEKBACK	CARE
2 SPEAR OF DESTINY	GRAPES OF WRATH
3 THE UNDERTONES	THE SIN OF PRIDE
4 THE MEMBERS	UPRHYTHM, DOWNBATE
5 GUN CLUB	DEATH PARTY EP
6 PHIL SMITH	THE PHIL SMITH ALBUM
7 DEAD KENNEDYS	PLASTIC SURGERY DISASTERS
8 EDDY GRANT	KILLER ON THE RAMPADE
9 THE BIRTHDAY PARTY	THE BAD SEED EP
10 RIP RIG AND PANIC	ATTITUDE

Garn would like to thank all those who attended

GARN'S

Schnitzel Palace
INTERNATIONAL FILM FESTIVAL
MAY 1-22, 1993



Special thanks to Disorder, the kids at Swamphouse, Justin Stiches on Granville Island, Marcia Woods, Paul T. Brooks, Anthony Hempell, Rand Iwata, Bill Baker, Mint-O-Shank, Pabst Blue Ribbon, Natasha at Videomatica, and of course Don Bull and Alisa Brown. Keep on being punk! Until next year...

THEY DANCE.

AND TOUCH.

AND PURR.



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CHECK OUT THESE NEW RELEASES AT ZULU!

Front 242

• 06:21:03:11 Up: Evil
First there was the "Religion" single.
Now finally a new album from one of the
groups who started all the techno-
industrial dance stuff before we even
had a name for it. But this long-lived
Belgian group transcends the trends: so
don't bother labelling them.

14.98cd/9.98cass

Steel Pole Bathlub

• The Miracle of Sound in Motion

Fast, ferocious, noisy—the Miracle of Sound in Motion, the
perfect description of Steel Pole Bathlub. Always threatening
to launch into total cacophony and chaos, but possessing the
chops to walk that fine line. Full-length beauty on Boner.

14.98cd/9.98cass IMPORT



Unrèst

• Isabel Bishop EP

Yes, it's been quite a while since Unrèst's Imperial fir album,
and it'll be a while longer until their new album comes out.
But in the meantime, here's the Isabel Bishop EP —
essentially an expanded version of the original 7" single, with
a few added tracks, including "Yes, She is My Skinhead Girl".

7.98cd EP IMPORT



Supersnazz

• Superstupid

Taking their name from a Flamin' Groovies album, these
gals sound more like the Ramones, Supersuckers, and the
Monomen than Japan's most famous all-female group,
Shonen Knife. Garage rock updated for the 90's straight
outta Japan.

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The Cranes

• Forever

The much-anticipated follow-up to the Cranes' brilliant 1991
debut, "Wings of Joy". A truly unique-sounding British group.

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The Fall

• The Infotainment Scan

Having parted ways with their UK label, the legendary Fall were
quickly snapped up by the hippest American label going, Matador.
The Infotainment Scan is the delightful result of this new
partnership — featuring the ultra-catchy "It's A Curse",
"Paranoia Man in Cheap Shirt Room", and the first single, "Why Are
People Grudgeful?"

14.98cd/9.98cass



The Muffs

• (self-titled)

The debut album from the Muffs, featuring former Pandora, Kim
Shattuck on vocals and guitar. Catchy poprock à la the
Fastbacks. Pick to click—"Big Mouth".

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